

















INFLUENCE OF LATIN ON ENGLISH LITERATURE

by

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BY

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## Influence Of Latin On English Literature.

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The key-note of the greatness of English literature strikes back to the deep and varied works of the monks in the early centuries. Baeda, after long years of study gave to the world his 'Ecclesiastical History' (a resume of history, science, rhetoric and the arts). All his learning was handed down to Ecgberht, founder of a famous library, and of the University of York which was the centre of learning for many years. Through Alcuin, Ecgberht's pupil, who became a member of Charles' Court, the new learning was sent abroad throughout the Frankish Empire, before the coming of the Danes.

As a result of the invasion, literature in the North was blotted out and Aelfred's victories brought the South into prominence as the great centre of learning. Monasteries and schools were rebuilt and provision was made that every freeborn youth should qualify himself to read English correctly. Aelfred set the example by his translations of popular manuals, of Orosius, of Boethius' Consolations of Philosophy, Baeda's Ecclesiastical History, Pope Gregory's Pastoral Rule, influenced the translation of the Pope's Dialogues—a great factor in the development of the new literature. The light was kept burning by Aelfric author of homilies, 'Lives of the Saints' written in classic prose, a Latin grammar and glossary, and translations of parts of the Old Testament. All of his works were models of literary form for the eleventh century.

Through the invasion of the Danes, Latin prose came more and more into prominence, the only English work to survive being the English Chronicle 784-1154 A. D. at first a mere record of the births and deaths of bishops and kings but later enlarged with additional additions from Baeda and accounts of Aelfred's wars with the Danes.

As a result of the Norman conquest, historical literature in Latin sprang up out of which grew story telling—its chief representative Geoffrey of Monmouth author of twelve short books in Latin. His tales passed through France and finally came to England during the thirteenth century in the form of alliterative verse—Weyamon's Brut. Ten years later Orm's Ormulum appeared—this was a metrical version of the Scriptures with Baeda and Aelfric as sources. The 'Ancren Riwle' of 1220 marks the rise of religious prose. The religious poetry was continued in Rolle's 'Pricke of Conscience' written in Latin and in Northumbrian English for the unlearned, and brought to a close in the 'Piers Ploughman' of Langland—a classic work.

For a while, French literature became paramount but in a century passed away and the story telling begun by Gregory resulted in cycles of romance the fourth one being the 'Seige of Troy'. Two Latin pieces, Dares Phrygius and Dictys Cretensis were worked into the Roman de Troie of Benoît de Sainte More 1160. Guido della Colonne of Messina took them up and interweaving Theban and Argonautic tales made another Latin story of them. John Lydgate, also, used one of these stories.



From Vergil was derived a romance of Aeneas and from Statius a Roman de Thebes. The Ceste Historiale of the Destruction of Troy introduced the story of Triclus used first, to any extent, by Chaucer and Lydgate. The Latin of the last period was not forgotten. As early as 1178-1180 an English transcription of Terence appears, the work of Henry of Winchester and Benedict Abbot of Petersborough. References to classic authors were frequent in the writings of the monks. Hugh Pudsey, Archdeacon of Winchester and Bishop of Durham who died in 1195 bequeathed among other books Tullius de Amicitia. In 1248, the library of Glastonbury Abbey was the richest in England and though its total wealth consisted of only four hundred volumes, it contained copies of Livy, Seneca, Sallust, Cicero, De Amicitia, Vergil, Persius, and Claudian. But the monks did not study the classical authors seriously nor did they appreciate their excellence, or in any way attempt to make them models of prose composition. In the universities, a working knowledge of Latin was required-the schoolmen themselves writing a barbarous jargon of Latin.

In the time of the schoolmen, the 'Black Death' and social conditions caused great distress; people fled to religion and for their need, Wycliff translated the Bible into homely but vigorous English-this Purvey took up and ejected from it all Latinisms. Gower continued the story-telling with his 'Speculum Medientis', 'Confessio Amantis' and 'Vox Clamantis' a Latin didactic poem. In the 'Confessio Amantis' the common sins of life are illustrated by stories from the Latin concluded in each case with a moral. The first story is that of Arion Fast. 2.83ff. On 'Dangers of the Senses: Sight and Hearing' The story of Actaeon Met. 3.175ff is used as an illustration of the first point and the story of the Gorgon Met. 4.783ff and Met. 5.180 for the second point. The 'Deadly Sins' are then considered; Ek. 1. Pride- Story of Narcissus- Met. 3.370ff

" 2-Envy - " " Acis and Galatea- Met. 13.738ff

Dissimulation, Story of Deianire and Hercules-

Ov. Her. 9, Met. 9.103ff

Supplantation, Agamemnon's supplantation of Achilles for Briseis (Her. 3.37ff,

Ek. 3- Wrath-

Melancholy, Story of Canace (Ov. Her. 11)

Teresias and the two serpents (Met. 3.324ff)

Chiding, Teresias arbiter between Jupiter and Juno Met. 3.333ff

Story of Coronis, Met. 2.541ff

Homicide, Story of Pyramus and Thisbe- Met. 4.55ff

Daphne and Apollo Met. 1.452-552

Ek. 4- Sloth

Delay, Aeneas' delay cause of Dido's death

Ov. Ep. 4

Penelope- Ov. Ep. 1

Pusillanimity, Story of Pygmalion (Met. 10.247ff)

Forgetfulness, Story of Phyllis and Demophon

Ov. Her. 2

Negligence, Story of Phaeton, Met. 2.122ff

Daedalus and Icarus Met. 8.183ff

Idleness, How Protesilaus went to Troy- Met. 12.68

Ov. Her. 13



Hercules overcoming Achelous -Met.9.1ff  
Somnolence, Story of Ceyx (Met.11.410ff, Somnus 492ff)  
Argus and Mercury, Met.1.713ff  
Iphis and Anaxerete, Met.14.602ff

Bk. 5 Avarice

Story of Midas Met.11.85ff  
Jealousy the Avarice of Love -Met.4.170ff story  
Mars and Venus.  
Digression upon the religion of the ancient worlds-  
Roman gods-Eolus (Vergil, Aen.1.52ff) Pan (Verg.  
Ecl.2.32!)  
Hercules, his "twelve labors" cited in Met.9.  
182ff.  
Ceres, Met.5.572.642; Triptolemus, Met.5.645!!  
Latona, Met.6.333ff; Proserpine, Met.5.392ff

False Witness and Perjury-Story of Achilles and  
Deidamia, Ars Amat. (Ov.)  
1.701ff  
Story of Medea, Met.7.11ff  
Ov. Her.12

Usury-Echo Met.3.357ff

Ingratitude-Story of Theseus and Ariadne, Ov.  
Her.10

Violent Seizure, Story of Progne and Philomela  
Met.6.580ff

Robbery, Story of Jupiter and Callisto (Met.2.409ff)

Secret Theft, Story of Phoebus and Leucothoe Met.  
4.218ff

Hercules and Eole, Ov. Her.9.73ff

Bk. 6 Gluttony

Drunkenness, Pirithous and the Centaurs, -Met.12.  
210ff

Ulysses and Circe, Met.14.290ff

Bk. 7 -Stories from the Gesta Romanorum.

Bk. 8 -In a swoon. Gower sees a "parlement of lovers" among  
them:

Hercules-Creusa Ov. Her.12.53f

" -Eole " Her.9.133

Theseus-Fedra "Her.4.65

Telamon -Esione "Met.11.216f

Hector-Pantasileo Vergil, Aen.1.483, 491

Paris-Helen Ov. Ep.16(17).

Didon forsaken by Aeneas Ov. Her.9

Phyllis deceived by Demophon Ov. Her.2

Ariadne deserted by Theseus Ov. Her.10

Deianira's complaint Ov. Her.2

Medea " Ov. Her.12

Cleopatra's death Her. O.1.37.26ff

Thistle's death Ov. Met.4.119

Canace Ov. Her.11.122ff

Polyxena Met.13.475ff

Circe and Calypso Ov. Met.13.253ff  
Ars Amat.2.125ff



## Chaucer

Quite different from Gower the man of talent was his successor Geoffrey Chaucer the man of genius. His earlier writings show an Italian influence together with a classic influence in 'Troilus and Criseyde', 'The Book of The Duchesse', the 'Parlement of Fowles', 'The House of Fame' and in the 'Legend of Good Women'. The 'Thebais of Statius' appealed to Gower and to Chaucer likewise in 'Troilus and Criseyde' Bk.4, in 'The Complaynt of Mars' 245ff and in 'Amelyde and Arcyte'. Ovid and Vergil are common sources.

## Ovid

'Troilus and Criseyde'

1.455 Sacrifice of Polyxena, Met.13.447ff

1.659-79 free version of the concluding paragraph of Oenone's epistle  
Her.5

1.699 Niobe, Met.6.307ff

1.787 Tityus not Sisyphus devoured by the vulture, Met.4.457

2.64 Progne, Met.6.669; story, met.6.424-669

2.77 Janus, Fast.1.65

3.374 Achilles spear, Trist 5.1.15-6 Telephus cured by the rust from  
the spear.

3.542 the laurel, Met.1.559

3.721 Alone, Met. 10.714-5

3.1389 Midea, Met.11.100ff

3. 1803 Pyrois, one of the horses of the sun Met.2.153ff

3.1807 Dione- mother of Aphrodite by Zeus confounded with Cupid's  
mother, as is done by Ovid, Fast.2.461ff

4.790 Orpheus and Eurydice in Elysium, Met.11.62-3

4.1139 Myrra transformed, Met.10.499ff

4.1538 Athamas by the instigation of Juno driven mad by the Furies  
Met.4.417

5.319 owl of Met.5.540ff

5.663 Phaeton, Met.2.11ff

5.1465 Ceneus, king of Calydon, neglected a sacrifice to Diana who in  
revenge sent a boar to ravage his fields. The boar was killed  
by Meleager and the head sent to Atalanta. Met.8.261ff

5.1792 Penelope's trouthe and good Alceste" Ex Pont.3.1.106-7



'The Dethe of Blaunche the Duchesse'

62 Alcyone and Ceyx Met.11.410-748; cave of Somnus Met.11.592ff

336 Stories from Ovid painted on the chamber-walls-Medea and Jason  
402 Flora and Zephyrus Fast.5.196ff Met.7.9ff  
Paris Ep.15(16)

408 Pleiades Fast.4.169-70

569 Orpheus Met.8.14-6 power of his lyre or Met.11.1-2

570 Dedalus Met.8.163ff

726 Medea, slayer of her children Met.7.331ff

728 Phyllis hung herself for Demophon Her.2.141ff

1246 Cassandra bewailing the destruction of Troy Ep.15 (16) 121ff

'The Parlement of Fowles'

253 Priapus Fasti 1.435ff

287 Semiramis Met.4.58 Candace Her.11, Hercules Met.9.192ff

288 Byblis Ars Amat. 1.283, Dido Her. 7, Thisbe and Pyramus Met.4.55ff-  
painted on the temple-walls.

'The House of Fame'-founded on Ovid's description of Fama Met.12.39ff.

Invocation to Somnus Met.11.592ff

In a dream, in the temple of glass Chaucer sees the false lovers  
referred to in Ovid:

> Didols plaint Her.7

Demophon, Cf. Her.2

Achilles-Broseyda Her.3.

Paris-Oenone Her.5.32

Jason-Isiphile Her. 6

" Medea Her.12

Ercules-Dyanira (deserted for Tole) Her.9.133

Theseus-Ariadne Her.10; Phaedra Her.4

1.499 Ganymede Met.10.155

2.203 Fama Met.12.39ff

2.412 Icarus flight Met.8.195ff

2.434 Phaeton Met.2.122ff

2.497 Arion's harp Fast.2.82ff

2.526-33 Met.12.49ff

The dream-persons seen in the temple of Fame:

3.116 Esicles Chiron Ars Amat.1.17

3.132 Marcia Met.6.332-402

3.181 Medea Her.11

3.182 Circe Met.13.253ff, Calypso Ars Amat. 2.129

3.183 Hermes Ballenus Fast.5.673

3.831 labyrinth Met.8.163



## 'The Legend of Good Women'

171 Zephyrus and Flora Fast.5.195ff

The ballad sung by Alceste mentions most of the women who addressed epistles to their false lovers in the Heroides of Ovid.

706 The legend of Thisbe is taken from Met.4.55-133 with some direct imitations.

1354-64 a free version of Her.7.1-8 inserted in the legend of Dido.

1562 a brief account of Hypsipyle's letter to Jason, Her.6

1627 legend of Medea and Jason (Met.7.11ff) with a translation (1670ff) from the Heroides 12.11ff

### Legend of Lucrece Fast.2.741ff

1926 legend of Ariadne which in the first part follows Met.3.152ff (story of Minos and the labyrinth) and in the latter part closely resembles Her.10.

Further legends are: Philomela, Met.6.412-576; the legend of Phyllis, Her.2; and of Hypermnestra, Her.14

## 'Canterbury Tales'

### Knight's Tale

1191 Pirithous and Theseus Ex Pont.3.3.43

1335 Mercury charming Argus Met.1.713ff

1549 Cadmus, founder of Thebes Met.3.13

1941 Narcissus the fair Met.3.416ff

2221 Venus and Adon Met.10.529ff

### Man of Law's Tale

4479 Ceys and Alcione Met.11.410ff

4435 eight good women: Lucrece Fast.2.741ff

Thisbe Met.4.119ff

Dido Her.7.195-6

Phyllis, Rem. Amor.592

Dianire (pleinte) Her.9

Hermion Her.8

Adriane Her.10

Isirhile Her.6

Leander Ep.17(18)

Eleyne Ep.16(17)

Brixseyde Her.3

Laodamia Her.13

Medea Her.12



Ypermestra Her.13  
Penelope Ex Pont.3.1.107ff  
Alceste Ex Pont.3.1.105-6

4514 Fierides Fast.2.269

The Monk's Tale

7707 Hercules! exploits Met.9.182ff

The Wife of Bath's Tale

10992 Midas Met.11.174ff

The Merchant's Tale

14052 Orpheus Met.11.1-2

14370 Priapus Fasti 1.415

14447 Argus, Met.10.625,720ff

14467 Pyramus and Thisbe Met.4.65

The Squire's Tale

15012ff Telephus-spear Trist.5.1.15-6

In the remaining tales the stories of Narcissus, Alceste, Coronis, and Phaeton are referred to.

Vergil

'Troilus and Criseyde'

1.65 Calchas Aen.2.100

3.1600 Ellegitoun Aen.6.265,550

4.24 Furies, Megaera (Aen.12.846) Allecto (Aen.7.324) Tisiphone  
(Aen.6.571)

4.472 Proserpine queen of Hell Aen.4.693-9

4.659 Fama Aen.4.174

'The Dethe of Blaunche the Duchesse'

331 Lavinia Aen.6.764

732 Dido slew herself, for saken by Aeneas Aen.4.663ff

'The House of Fame'

'The House of Fame' is divided into three books and thrown into the form of a dream. At the opening, after a long dissertation on the nature of dreams, the poet finds himself, in his dream, inside the temple of Venus which is painted throughout with scenes from the Aeneid described at such



length that the first book is really an abstract of Vergil's poem. Dido's plaint:

"O wikke Fame! for ther iys

Nothinge so swifte, lo, as she is."

Aen.4.174 "Fama malum quod non aliud velocius ullum"

3.153 Misenus Aen.6.162

3.494-500 Imitation of Aen.1.52-4 (Eolus)

### 'The Legend of Good Women'

Chaucer begins the third legend with these words:

"Glorie, and honour, Virgile Mantuan

Be to thy name! and I shal as I kan

Folowe thy lanterne as thou goste byform,

How Eneas to Dido was forsworne,

In thyne Eneyde! And of Naso wol I take

The tenour and the grete effectes make."

The story covers the first four books of the Aeneid with a close imitation of the fourth.

Cicero

### 'The Parlement of Fowles'

Stanzas 5-12 are taken from Scipio's Dream, De Re Publ.

Bk.6

### Canterbury Tales

Tale of Melibeus (6580ff) quotes copiously in English from Seneca and Cicero.

Juvenal

### 'Troilus and Criseyde'

4.197 "O Juvenal, lorde, trewe is thy sentence,

That litel witen folk what is to yerne;

That they ne fynde in hire desire offence,

For cloude of errour lat hem not descerne

What best is;"

Sat.10.346ff ✓

### Canterbury Tales

Wife of Bath's Tale

11234 "Juvenal seith of poverte, myrily,

'The povre man, whan he goth by the waye,

Bifore the theves, he may synge and pleye."

Sat.10.22

Lucretius

### 'Troilus and Criseyde'

Bk.3 invocation to Venus in imitation of Lucr.1ff



14561 "And so bifel, that brighte norwe tyde,  
That in that gardyn, in the forther syde,  
Pluto that is the kyng of fairye,  
And many a lady in his compaignye,  
Folwyng his wyfe, the queene Proserpynne,  
Ech after oother right as on lyne,  
Whil that she gardered flowers in the mede,-  
In Claudyan ye may the stories rede,-  
And in hise grisely carte he hire serte."

De Rupta Proserpina.

Lucan

'The Legend of Good Women'

Marcia Catoun, Phars. 2.328, 343

'The House of Fame'

On the great pillars which bore up the roof of the temple,  
the poet saw:

3.393

"That Latyn poete Virgile,  
That bore hath up long while  
The fame of pius Eneas:  
And next hym on a piler was,  
Of coper, Venus clerke, Ovide,  
That hath ysowen wonder wide  
The grete god of loves name.  
And ther he bare up wel hys fame,  
Upon this piler also hye,  
As I hyt myght see with myn yr:  
For why this halle of whiche I rede  
Was woxen on high, the length and brede,  
Wel more, be a thousande dele,  
That hyt was erst, that saugh I wel.

Thoo saugh I on a piler by,  
Of yren wrought ful sturnily,  
The grete poete, daun Lucan,  
And on hys shuldres bare up than,  
As high as that I myghte see,  
The fame of Julius, and Pompe.  
And by him stoden alle these clerkes,  
That writen of Romes myghty werkis,  
That gif I wolde her names telle,  
Alle to longe most I dwelle.

And next him on a piler stood,  
Of soulfre lyke as he were made,  
Daun Claudian, the sothe to telle,  
That bare up the fame of helle,



of Pluto and Proserpine,  
That queens ys of the dervy pynne."

Immediately after Chaucer, many imitations of his amorous sentiments appear. Imagery of Love's gold and lead darts (Ovid's *Metamorphoses* 1.470-1) with the addition of the steel darts is constantly repeated in allegorical poetry through the middle ages—symbolizing gladness, sadness and death. John Lydgate mentions the "Golden Love" and "Leden Love" in the 'Court of Love'. Caxton, through his printing press, disseminated the works of Gower, Chaucer and Lydgate and later poets built on their models.

During the latter part of the fifteenth century, classic literature through the medium of French translations was widely read. The 'Paston Letters' (1422-1509) contain passages referring to classical translations.

Duke Humphrey of Gloucester, the Maecenas of his age, was patron of men of letters and collected manuscripts. In his libraries were copies of Pliny, Quintilian, Cicero, Seneca, Cato, Livy and Ovid. The monks of Durham had copies of Terence, Claudian, Juvenal, Horace, Statius, Vergil, Cicero and Quintilian. But these were little read. Before 1420, Laurent Premierfait had translated into French Cicero's 'De Senectute' and 'De Amicitia' translated in turn into English by the Earl of Worcester; these with Robert Flemmyng's *Bucolics* and *Georgics* (containing notes) formed one of the early issues of Caxton's printing press 1481. The number of Latin translations was small until 1540 but of this number, Terence was most frequently met with in the school curriculum; because of the purity and propriety of his language and as a teacher of mankind he was ranked with the philosophers and his sententious bits of wisdom widely quoted in the Middle Ages. In the fifth century, Plautus was well-known to Jerome but afterwards was lost sight of until the twelfth century when eight of his comedies became accessible. In 1427, Nikolaus Cusamus brought from Germany to Rome twelve lost Plautine comedies. Study and text criticism of the works became general and scholars earned reputations for their knowledge of Plautus and for their ingenuity in supplying missing links of the plays. Particularly famous in this connection were Codrus (1446-1500) who supplied the missing scenes of the *Aulularia* and Hermolaus Barbarus (1454-1494) who performed a similar service for the *Menaechni* and other plays.

With the accession of Henry 8 (1509) the New Learning grew rapidly. John Colet, Dean of St. Paul's with William Lily the grammarian opened schools where the classics were taught in a new and practical way and the establishment of twenty grammar schools followed. Under the new impulse, Sir Thomas More wrote his *Historyes*, and the *Utopia* (1516) written in Latin, is an account of the interest in problems of life, society, government and religion awakened by the New Learning. It also refers to one of Plautus's plays on the stage. Through the influence of Henry 8, Sir Thomas Eliot was led to translate and write books. He was the first scholar to translate any part of Plautus. He makes a general defence of poets and in particular wishes to show "that by comedies good counsaile is ministered". To defend his position, he translates ten lines of the *Eunuchus* of Terence and then continues: "But now to come to other



poetes what may be better said than is written by Plautus in his first comedie?

"Verily Vertue doth all thinges excelle  
For if libertie, helthe, lyvying and sustenance  
Our countray, our parentes and children do well  
It hapneth by vertur; she doth all advance-"

translated from the Amphitruo 648ff:

"uirtus praemium est optimum,

Virtus omnibus rebus anteit profecto.

Libertas, salus, uita, res et parentes, patria et  
prognati

Tutantur, seruantur.

Virtus omnia in sese habet, omnia adsunt bona quem  
penest uirtus."

For a while, the New Learning was killed by the Reformation which resulted in Tyndale's translation of the New Testament which fixed the standard of English for all time of such grace and beauty was its style. Afterwards it appeared under new names with slight changes and additions. In Crammer's Prayer Book 1549-52 pairing pairings of English and Latin words occur (e.g. acknowledge and confess). As the Bible passed through the hands of successive translators, there was a gradual elimination of Latin archaisms but many phrases and constructions could not be effaced. At this trying period in literature Latimer helped to preserve the lately grown influence of Latin comedy by allusions in his own comedies to some character of Plautus or by quoting some moral saying from his colloquies. John Skelton, a close student of the classics from his youth, makes mention of both Plautus and Terence. As a lyrist, he foreshadows the love poems of the Elizabethan age. The 'Boke of Phyllip Sparrowe' imitates Catullus; (C.2. O passer deliciae meae puellae) in the grief of a nun Jane Scrope for the death of her sparrow. Alexander Barclay laid the foundation for another element in the Elizabethan outburst of poetry by his establishment of eclogues which he concluded with a moral full of Vergilian pessimism.

Just before the Elizabethan outburst, Scottish literature began to show its individuality-love of wild nature, of color, of humour, and a passionate nationality. John Earbour, Robert Henryson, William Dunbar, Gavin Douglas and Sir David Lyndsay were the great representatives. Even here, Latin influence was not thrown off. Blind Harry wrote in the heroic couplet. Robert Henryson's generalized descriptions of abstract personages are after the manner of the Latin poets. In 1513, Gavin Douglas made a complete translation of the Aeneid into ten syllable rhyming couplets; this was the first version of a great Latin poet into any British tongue. The sentiment and style of the prologues attached to each book are Vergilian particularly those of the sixth and seventh books. In the former prologue, a fervent belief in Christianity is proclaimed and they who regard the tale of Aeneas' descent to the nether world as a narrative of gists and beownies are indignantly rebuked while the author maintains that it is an inspired allegory of a future life. In the prologue of the seventh book, there is a description of winter of extraordinary power and beauty, showing how thoroughly Douglas had learned from Vergil the art of associating human feelings with the varying aspects of external nature..



On the whole, his translation is too full of turbulence and intrigue to be pleasing. In 'King Hart' the influence of Vergil is visible in the metrical syntax. The Latin poet was a great favorite with Douglas because of his deep religious sentiment and the beauty of his art corresponded with the spirit of the time. The translation of Ovid's 'Art of Love' into verse and Cicero's 'De Senectute' which is unreadable, closes the imitative work.

'The Dreme' of Sir David Lindsay shows Latin influence. With him, poetry was an instrument of reform. Poetry as an art was revived under Surrey and Wyatt, the first the sweeter and the second the more thoughtful lyricist. Surrey was the first to introduce blank verse in his translation of the second and fourth books of the Aeneid. He took intense delight in Vergil's music and narration. Both Surrey and Wyatt were influenced by the lyrics of Horace. Wyatt addresses his lyre in the manner of Horace, his 'Vow To Love Faithfully, Howsoever He Be Rewarded' is a reminder of Catullus C.11 his poem on 'The Means To Attain a Happy Life' addressed to Martial may be compared with Horace, Epode 2 and 'The Praise of Mean And Constant Estate' is in the vein of Horace, C.2.10.

In 1557, the first printed book of modern English poetry appeared - 'Tottles Miscellany of Uncertain Authors'. This contained forty poems by Surrey and ninety-six by Wyatt. In 1559, 'The Mirror for Magistrates' followed for which Sackville wrote the Induction in which Sorrow takes the place of the Sibyl in Vergil and conducts him amid scenery like that described in the Aeneid, to Avernus through which they pass and encounter on their way a group of abstractions some of them resembling those of the Aeneid. When all the abstractions are described, the travellers pass on like Aeneas and the Sibyl in Charon's ferry-boat, into the region of departed spirits where they encounter the shade of the Duke of Buckingham. Another miscellany, the 'Paradise of Dainty Devices' followed in 1576. These works together with the occasional poetry gave a new stimulus to the intellectual life of the day. Translations from classical writers became more frequent; in 1559, Joseph Heywood translated Seneca's 'Troas', in 1560, the 'Thyestes' and in 1561 'Hercules Furens'. In 1562 Phaer's Vergil appeared; in 1565, Golding's translation of Caesar's Commentaries. In 1566, Thomas Durant began to translate the satires of Horace but found his task so difficult that completion did not follow until the next year; he was more successful in the Epistle to Tibullus. In 1567, Golding translated the 'Metamorphoses' which he thought illustrated the constant process of human change. He thought the pagan poet had a knowledge of mosaic writings. Golding's edition held the ground until Sandys's version appeared. In 1567, George Turberville translated with remarkable fineness the Heroides of Ovid. In 1569, Thomas Underdown translated and illustrated with annotations Ovid's 'Ibidis'. About this time, Nicholas Grinauld translated Cicero's 'De Officiis'; in 1577 Golding translated Seneca, 'De Beneficiis'; in 1578, the Geography of Pomponius Mela appeared; in 1581, the plays of Seneca and in 1575-81 a large and new edition of Udall's selections from Terence by Thos. Higgins. Martial was not forgotten for sometime during these years his epigrams were translated by Timothy Kendall.

While other movements were at work in the literary development of England, there appeared a classic in prose 'The Scholemaster' by Roger Ascham. It is a treatise on education, the method for teaching that of double translation with the epistles and



Terence, Caesar and Livy are recommended also. As authority for this method of procedure, Pliny Lib.6. Ep.32 is quoted. Many of his points are explained by quotations from Cicero. On the difference of style, Plautus and Terence are discussed at length. Cicero was Ascham's favorite-"in him was the Latin tongue fullie ripe and growne to the hiest pitch of all perfection. His work concludes with a eulogy of Caesar in whom "onellie, could neuer yet fault be found."

After Ascham, new elements entered into the literature of the time, among them prose criticism controversial writings and the short essay. Poetic criticism begins with Sir Philip Sidney's 'Defense of English Poetry' published in 1595-the most complete thing of its kind with great variety and aptness of illustration. Cicero was the model of Sidney's style. Advised by a friend to study Cicero's letters, he followed his master even to his vices. The chief attraction was Cicero's epigrammatic sallies, his patriotic fervour, his history of the ancient world, his mine of information about all sorts of subjects and his florid grandiloquent style. Vergil, Sidney liked better than Homer and with Horace, Ovid and Plautus was preferred above Terence, Juvenal, Persius, Livy, Suetonius, Seneca, Lucretius Quintilian all of whom he knew and quoted though inaccurate in this respect. Amplifying, substituting, and varying to suit his mind. One indication of his formative energy is the scattering of compounds throughout his work on account of which the statement about Lucretius has been applied to him: "His abundant use of compound words, most of which fell into disuse in the Augustan age was a product of the same creative force which enabled Plautus and Ennius to add largely to resources of the Latin tongue. In him, more than in any Latin poet before or after him, we meet with phrases too full of imaginative life to be in perfect keeping with the more sober tones and inner spirit of the national literature." The references to Cicero are somewhat as follows:

Cicero's notion of art, Orat. 2.9.

Vanity of moral philosophers Tusc. Disput. 1.15.34

Historian-"Historia vero testis temporum, lux veritatis, vita memoriae, magistra vitae, nuntia vetustatis." De Orat. 2.9.36

Fate of Miltiades De Re Publ. 1.3.5

Virtue De Off. 1.5.15

"Oratio" and "Ratio" De Off. 1.16.50

the Scipios Pro Arch. 9.22

Tantalus Tusc. Disput. 4.16.35

Reference to Orat. in Catil. 1.2 (Vivit, Vivit' Immo vero etiam in senatum venit) figure often used by Tully to drive out Catiline.

Antonius and Crassus, the great forefathers of eloquence- De Orat. 2.1.4

Further references to Cicero's letters occur.

Horace

Amphion, Orpheus AlP. 391-6

"The lawyer seeketh to make men good rather formidine poenae than virtutis amore" Cf. Ep. 1.16.52-3



Alp 1372-3 quoted.

Canidia, Sat. 1.8.13-28

Ep. 1.11.30 quoted (est Ulubris, animus si te non deficit aequus)

Ep. 1.18.69 quoted

Sat. 1.163 quoted inaccurately.

Sat. 1.3.6 referred to (as Horace saith, begin at ovo)

Sat. 1.6.6 (libertine patre natus)

#### Vergil

Allusion to Aen. 2.634-650

Friendship of Nisus and Eurylus, Aen. 9.176-82, 433-45

Aeneas carrying Anchises on his back, Aen. 2.705-804

Turnus, Aen. 12.645-6 quoted.

Meliboeus and Tityrus, Ecl. 1

Ecl. 7.69-70 quoted.

Aen. 9.446 (Si quid mea carmina possunt)

#### Ovid

Ars Amat. 2.662 quoted.

Trist. 4.10.26 quoted.

Hercules in Omphale's garb Fast. 2.2.305

"Herculea prole" Fast. 2.237

Midas' ears Met. 11.179ff

#### Juvenal

Sat. 14.35 quoted

" 3.152-3 "

#### Persius

Sat. 1.116 "Omne vafer vitium ridenti tangit amico"

#### Seneca

"Or is it the lamenting elegiac which in a kind heart would move rather pity than blame; who bewaileth with the great philosopher Heraclitus the weakness of mankind and the wretchedness of the world!" De Ira 3.10.5

"Qui sceptrum saevus duro imperio regit

Timet timentes metus in auctorem redit"

Oed. 795-6

#### Terence

"in our private and domestical matters, as with hearing it we get, as it were, an experience what it is to be looked for of a niggardly Demea, of a crafty Davus, of a flattering Gnatho, of a vain glorious Thraso; (parsimonious old man, slave, parasite, braggart) and not only to know what effects are to be expected, but to know who be such, by the signifying badge given them by the comedian. And little reason hath any man to say that men learn evilly seeing it so set out; since, as I have said before, there is no man living, but by the force truth hath in nature, no sooner seeth these men play their parts, but wisheth them in pistrinum." (Andr. 199)

Demea (Adelphi); Davus (Andria); Gnatho



Sir Philip Sidney's classicism concerned mostly with externals was that of the age; it showed itself in two ways—the reaffirming of the ancient aesthetic theory, in which the the Defense of Poetry far outweighs all similar contemporary work and in metrical experiments in English verse modelled on classical prosody.

Prose criticism was continued by William Webb who wrote in 1586 'The Discourse of English Poetrie' quoting widely from the classics and praising Seneca as an excellent writer of tragedy and Ovid as excelling in the Fasti. Three years later, George Puttenham's 'Art of English Poetrie' appeared. This work was devoted to an examination of ancient drama.

In 1594, the time of controversial writings, Richard Hooker produced one of the statliest works of the century, 'The Laws of Ecclesiastical Polity' a defence of the Church against Puritanism. Its style is grave, clear and musical like that of Vergil's and adorned with figures of rhetoric used temperately. Excellent prose works followed, among them the essays of Lord Bacon (1597) noted for conciseness of expression and fulness of thought. The essays abound in classical allusions and quotations sometimes referred to as an authority, as illustrations, or as epigrammatic conclusions. Many classical allusions are loosely translated.

#### Tacitus

#### 2. Of Death

Hist.1.41

#### 6. Of Simulation And Dissimulation

Livia, Annal.5.1

#### 11. Of Great Place

Galba,, Hist.1.49; Vespasian, Hist.1.50

#### 15. Of Seditions And Troubles

On envy, Hist.1.7

On obedience, Hist.2.39

Danger of the State Hist.1.28

#### 19. Of Empire

Annal.6.4 "Sunt plerumque regum voluntates vehementes, et inter se contrariae"

#### 22. Of Cunning

quotation, Tigellinus answering by negatives Annal.14.57

#### 27. Of Friendship

Tiberius, Sejanus Annal.4.40, 4.74

#### 29 Of Kingdoms and Estates

"negotiis pares, Annal.6.39

#### 53. Of Praise

Agr.41 "pessimum genus inimicorum laudentium"



Cicero

11. Of Great Place

"Cum non sis qui fueris, non esse cur velis vivere"

Epist. AD Fam. 7.3.4

16. Of Atheism

Quotation ad fin. on the Roman State from De Haruspic. 9.19

23. Of Wisdom For A Man's Self

"sui amantem sine rivali" Ad Quint. 3.8

26. Of Seeming Wise

Cicero on Piso who answered by signs In Piso 16

27 Of Friendship

"How many things are there which a man cannot, with any face or comeliness, say or do himself!"

De Amicit. 16.57

29 Of Kingdoms And Estates

Cicero, on Pompey's preparation against Caesar Ad Att. 10.8

39 Of Custom And Education

Lads of Sparta, Tusculan Disput. 5.27

42 Of Youth And Age

Tully on Hortensius, Brut. 95

56 Of Judicature "Salus populi suprema lex" De Leg. 3.3.8

Vergil

3 Of Unity In Religion

Mercury and Aeneas Aen. 4.292-4

15 Of Seditions And Troubles

Aen. 4.179-81 quoted.

Eriareus, Aen. 6.237

29 Of The True Greatness of Kingdoms And Estates

"It never troubles the wolf how many the sheep be."

Ecl. 7.52

Vergil's character of ancient Italy:

"Terra potens armis atque ulere glebae." Aen. 1.531

41 Of Usury

"Ignavum fucos pecus a praeseptis arcent" G. 4.168

Seneca

2 Of Death and 5 Of Adversity alludes to Seneca's Epistles.

11 Of Great Place

"Ille mors gravis incubat, qui notus nimis omnibus, ignotus moritur sibi."

Thyest. 401



35 Of Prophecies

Quotation from the Medea 378-82 (Venient annis----Ultima Thule) ✓

57 Of Anger-De Ira 1.1

Ovid

15 Of Seditions And Troubles

"Materiam superabit opus" Met.2.5

16 Of Atheism

"melior natura" Met.1.21

17 Of Superstition

Saturn, Fast 4.197

32 Of Discourse

"Parce puer stimulis, et fortius utere loris." Met.2.127

38 Of Nature In Men

Quotation, Remedia Amoris 293-4

50 Of Studies

"Abseunt studiae mores" Ep. Sappho 83

56 Of Judicature

"Judicis officium est ut res ita tempora rerum" Trist.1.1.37 <sup>tu</sup>

Horace

2 Of Death

"Extinctus amabitur idem" Ep.2.1.14

27 Of Friendship

"and whetteth his wits as against a stone" Ars Poet.

304

38 Of Nature In Men

"Force maketh nature more violent in return" Ep.1.10.24

Juvenal

2 Of Death

"Qui finem vitae extremum inter munera ponat Naturae" Sat.10.358

Martial

2p Of Counsel

"Principis est virtus maxima nosse suos" Epig.8.15.8

Terence

20 Of Counsel

"Plenus rimarum sum" Eun.105



1 Of Truth

"The poet, that beautified the sect that was otherwise inferior to the rest, saith yet excellently well, It is a pleasure to stand upon the shore, and to see ships tost upon the sea; a pleasure to stand in the window of a castle, and to see the battle, and the adventures thereof below; but no pleasure is comparable to the standing upon the vanatge ground of truth (a hill not to be commended, and where the air is always clear and serene), and to see the errors, and vanderings, and mists, and tempests, in the vale below; so at always that this prospect be with pity, and not with swelling or pride. Certainly it is heaven upon earth to have a man's mind move in charity, rest in providence, and turn upon the poles of truth.

Cf. Lucr.2.1-14

3 Of Unity In Religion

"Tantum religio potuit suadere malorum."

Lucr.1.95

Lucan

15 Of Seditions And Troubles

"Hinc usura vorax rapidumque in tempore foenus,

Hinc concussa fides, et multis utile bellum."

Phars.1.181-2

Bacon's 'Advancement of Learning' quotes from Cicero, Seneca, Ovid, Vergil, Horace (among the quotations C.2.10.19-20) Tacitus, Livy and Sallust. Bacon explained many of his points with references from Cicero to whom he was most partial.



Spenser.

Later Elizabethan poetry opens with the work of its first great poet Edmund Spenser. It is in the 'Faery Queen' the first great ideal poem-exquisite in its allegory-that classic heroes come as naturally to Spenser as to the ancient poets. Myths are always at his bidding but his mastery of them is such that he often perverts a myth to carry out his purpose or else takes a hint and construes one of his own but so imbues it with the spirit of the original that the difference is hard to tell. Sometimes he paraphrases long extracts from the classics and adds to them from his own rich imagination. Errors in minor details occur-not to be wondered at-so great is the extent of his borrowing. The magical element of Ovid seemed to have the greatest influence over him. The indebtedness to this author may be traced somewhat as follows:

Ovid.

'Shepherd's Calendar': Preface - "To His Booke" c.f. Trist. l. 1.

Jan. 16-7. "And, Pan! thou shepherds god, that once didst love,  
Pitie the paines that thou thy selfe didst prove."

Pan's love for Syrinx in vain Met. 1.699-706.

JAn. 73-4. "By that, the welked Phoebus gan availe  
His wearie waine; and now the frostie Night

Her mantle black through heaven gan overhaile:"

Met. 4.214-6: "Axe sub Hesperio sunt pasqua  
Solis equorum:

Ambrosiam pro gramine habent.

ea fessa diurnis

Membra ministeriis nutrit

reparatque labori."

Mar. 33. reference to the "purple wings" of love

Rem. Amor. 701

Apr. 41-2. "And eke you Virgins, that on Parnasse dwell,  
Whence floweth Helicon, the learned well,"

Reference to the Muses and Hippocrene

Met. 5.254ff

" 73 "the golden hede" of Phoebus

Met. 2.1-2.

" 82 "silver rays" of Cynthia

Ep. 17.71 217(18).71

" 86 "But I will not match her with Latonaes seede;  
Such follie great sorow to Niobe did breede.

Now shee is a stone,

And makes daylie mone,

Warning all other to take heede."

Met. 6.195ff, 301ff.

May 31 "Flora" the goddess of Fasti 5.195ff.

June 31 "Phoebe" the moon Met. 2.723

" 68 "For sith I heard that Pan with Phoebus strove,  
Which him to much rebuke and daunger drove,"

Pan challenged Apollo; Midas as umpire  
decided in Pan's favor for which  
Apollo set the ears of an ass upon his  
head. Met. 11.153ff.



- July 59 "Titan" the sun Met.2.118  
 " 63 "There is the cave where Phoebe layed  
 The shepheard long to dreame."  
 Ep.17(18).55 *Ep 17 (18).65*  
 " 145 "But nothing such thilke shepheard was  
 Whom Ida hill did beare,  
 That left his flocke to fetch a lesse,  
 Whose love he bought too deare."  
 Ep.15.(16ff)110f *Ep 15 (16).110f*  
 " 154 "Well-eyed, as Argus was,"  
 Met.1.625.  
 Aug. 89 "Dame Cynthia's silver ray,"  
 Ep.17(18).71  
 " 137 "Never dempt more right of beautie, I weene,  
 The shepheard of Ida that iudged Beauties queene."  
 Ep.15.(16).83ff  
 Oct.31-2 "So praysen babes the peacocks spotted trayne,  
 And wondren at bright Argus blazing eye;"  
 Met.1.721-3;664  
 Dec.7-12 "O soveraigne Pan! thou god of shepheardes all,  
 Which of our tender lambkins takest keepe,  
 And, when our flockes into mischaunce mought fall,  
 Doest save from mischief the unwarie sheepe,  
 Als of their maisters hast no lesse regard  
 Then of the flocks, which thou doest watch and ward;"  
 Fast.2.277f Pan-- numen armenti

"Faerie Queene":

- 1.1.9 "The laurell, meed of mightie conquerours  
 And poets sage;"  
 Met.1.558  
 " "The mirrhe sweet-bleeding in the bitter wound;"  
 Met.10.500.  
 1.1.23 "ruddy Phebus"  
 Met.2.23-4.  
 1.1.36 "The drouping night thus creepeth on them fast; Met.11.583  
 And the sad humor loading their eye-liddes,  
 As messenger of Morpheus, on them cast Met.11.635, a messenger  
 Sweet slombing deaw, the which to sleep them biddes." 603-7  
 1.1.39 *Morpheus is here the god of Sleep whereas in Ovid he*  
 is but one of a thousand sons.  
 "He making speedy way through spersed ayre,  
 And through the world of waters wide and deepe,  
 To Morpheus house doth hastily repaire.  
 Amid the bowels of the earth full steepe,  
 And loe, where dawning day doth never peepe,  
 His dwelling is;"  
 Met.11.592ff. From this point enriches his  
 description with images not found in Ovid.  
 1.1.41 mentions the "trickling streame" of Met.11.604 .. "careless  
 Quiet" wrapped in "eternall silence" corresponds to "muta  
 Quies" Met.11.602.



- 1.1.43 "the dreadful name  
Of Hecate"  
Met.7.194-5.
- 1.2.1 "Phoebus fiery car"  
Met.2.107ff;119-123
- 1.2.7 "purple robe" of Aurora  
Met.2.113  
Titan Met.2.118
- 1.2.10 varying forms of Proteus enumerated  
Met.8.730ff;Ars Amat.1.761ff.
- 1.2.29 reference to the scorching beams hurled from the fiery wheels  
of Phoebus' chariot.  
Met.2.123-4.
- 1.3.16 "the shining Cassiopeias chaire,"  
Met.4.667
- 1.3.31 "swelling Tethys saltish teare"  
Met.2.509 canam Tethys  
"fierce Orion's hound"  
Orion Met.8.207;Ars Amat.2.1.56, Fasti 4.398 ensi-  
ger.
- 1.4.8 "Titans ray" Met.2.118
- 1.4.9 "Her beauty  
"Exceeding shone, like Phoebus fayrest childe,  
That did presume his father's fyrie wayne,  
And flaming mouthes of steedes unwonted wilde,  
Through highest heaven with weaker hand to rayne;  
Proud of such glory and advancement wayne,  
While flashing beames do daze his feeble eyen,  
He leaves the welkin way most lecher playne,  
And, rapt with whirling wheelles, inflames the skyen  
With fire not made to burne, but fayrely for to shyne:"  
Story of Phaeton Met.2.105-323.
- 1.4.16 "fair Aurora, in her purple hall,"  
Met.3.184ff.
- 1.4.17 "So forth she comes, and to her coche does clyme,  
Adorned all with gold and girlonds gay,  
That seemed as fresh as Flora in her prime: Fasti 5.195ff  
And strove to match, in reiall rich array,  
Great Iunoes golden chayre;the which, they say,  
The gods stand gazing on, when she does ride  
To Ioves high hous through heavens bras-paved way,  
Drawne of fayre peacocks, that excell in pride,  
And full of Argus eyes their tayles dispredden wide."  
Met.1.721f
- 1.5.2 "At last, the golden orientall gate  
Of greatest heaven gan to open fayre;  
And Phoebus, fresh as lrydegrome to his mate,  
Came dauncing forth, sheking his deawie hayre;  
And hurld his glistring beames through gloomy ayre."  
Compare Met.3.112ff.



1.5.20 Hints for this imaginative description of Night may have come  
Fasti 6.140:horrendum stridere nocte--and from Ep. Ep. Pont.  
1.2.56 where reference is made to the steeds of Night.

1.5.31-5 This extract has many resemblances to Ovid's description of  
Tartarus Met.4.432ff. The description of the punishment of  
Ixion, Sisyphus, Tantalus and Tityus (35) may be referred to  
Met.4.457ff. The "fifty sisters" Met.4.462f.  
*Ibidie 175 ff (all mentioned)*

1.5.37ff The story of Hippolytus adapted from Met.15.496-544

1.6.15 Phoebe-nymph beloved by Sylvanus. Fasti 2.273-a mountain  
frequented by Pan. Name transferable to an Oread of the same  
mountain.

1.6.16 Diana's bows, shaftes, and buskins. Met! 3.161ff.

1.6.17 "By vew of her he ginneth to revive  
His ancient love, and dearest Cyparisse;  
And calles to mind his portraiture alive;  
How fayre he was, and yet no fayre to this;  
And how he slew with glauncing dart amisse  
A gentle hynd, the which the lovely boy  
Did love as life, above all worldly blisse:  
For grieve whereof the lad would starve;  
Put hynd away in anguish and selfewild annoy!"

Met.10.106-134.

1.7.5 Possibly a perversion of the myth concerning Callisto beginning  
at 11(445) in Met.2.

1.7.17 "Such one it was, as that renowned snake  
Which great Alcides in Strenone slew,  
Long fostred in the filth of Lerna lake:  
Those many heads out-ludding ever now  
Did breed him endlesse labor to subdew."  
Her.9.115; Met.9.192-3.

1.7.29 "His glitterand armor shined far away,  
Like glauncing light of Phoebus brightest ray;  
Met.2.40-1 micentes--radios.

1.7.39 "silver Cynthia vexed pale"  
Ep.17.71 argentea, 74 caecum

1.9.21 "Als flew his steed, as he his bandes had burst,  
And with his winged heeles did tread the wynd,  
As he had beene a foie of Pegasus his kynd."  
Met.5.257;262.

1.11.27 reference to Hercules pangs caused by the poisoned garment  
Met.9.158;165. His twelve labors-9.183ff.

1.11.30 "Ne can Cephise, nor Helrus, watch this Well:"  
Met.3.343 Met.11.50.



- 1.11.31 "Now gan the golden Phoebus for to sleepe  
His fierie face in billowes of the west,  
And his faint steedes watered in sweet dew,  
Whiles from their iournall labours they did rest;"  
Met.4.214ff.
- 1.11.33 "The morrow next gan early to appeare,  
That Titan rose to runne his daily race:  
But early, ere the morrow next gan reare  
Out of the sea faire Titans deawy face,"  
Met.2.118.
- 1.12.2 "Scarsely had Phoebus in the glooming east  
Yet harnessed his fyrie-footed teeme,  
Ne reard alove the earth his flaring crest;"  
Met.2.121ff.
- 1.12.7 Diana and her nymphs in shady wood-Met.3.155ff.  
Met.2.441.
- 2.1.53 referenceto Cynthia's horns-Met.1.11;2.117.
- 2.2.7-8 possibly a perversion of the Pan and Syrinx myth Met.1.  
690ff.
- 2.2.29 "fell Erinnys" Met.1.725;1.241. (16)
- 2.2.41 "faire Phebe with her silver face" Ep.17.21.
- 2.2.46 Orion-Fast. 4.388.
- 2.3.1 "morrow fayre" with "purple beames" Met.3.184.
- 2.3.97 refers to the many eyes of Argus Met.1.625.
- 2.5.31 Spenser makes the victory over the Nemean lion (Met.9.197)  
the cause of the dedication of the sacred oak (Met.7.623)  
to Hercules.
- 2.7.16 reference to the golden age Met.1.80.
- 2.7.17 the delving into the earth for gold and its results  
Met.1.140ff.
- 2.7.20ff the description of the cave combines elements from  
Ovid Met.4.432ff (Tartarus), Vergil, and from Spenser's  
own imagination.
- 2.7.22 compare abstractions with Met.4.484ff.
- 2.7.28 Arachne and her web-Met.6.142ff.
- 2.7.54 reference to the golden apples and the conquest of Hercules  
Met.9.189; to Atalanta's craft and the golden apples she  
threw in Hippomenes' way Met.10.664-80.
- 2.7.55 "Here also grew that goodly golden fruit,  
With which Acontius got his lover trew,  
Whom he had long time sought with fruitlesse suit;  
Ep.10.1-2;9-10!  
Here eke that famous golden grew,  
The which amongst the gods cald the threwe,  
For which th' Idaean Ladies disagreed,  
Till partial Paris dempt it Venus dew,  
And had of her fayre Helen for his need,  
That many noble Greeks and Troians made to bleed. "  
Ep.15.64ff.



- 2.7.50-0      *Phaenomena* Met.4.452
- 2.8.5      "Like Phoebus face adorned with sunny rays,"  
Met.2.40-1      *Phaenomena* Met.2.40-1
- 2.8.6      Cupid--Mortall Amors Amor.2.5.1 [Mortall] Cupido  
Mention of the power of his arms is made in Met.5.365ff.  
Amor.2.9.51 speaks of his fair mother.
- 2.9.10      Phoebus decline to the western vale Met.12.814ff.
- 2.9.34      Cupid's wars--examples Amor.1.1.21-6; 1.2.19-22 his lov-  
-Am.1.11.11      Militat omnis amans, et halet sua ostra  
Cupido Amor.1.9.1
- 2.9.45      "Not that, which antique Cadmus whylome built  
In Thebes, which Alexander did confound;  
Met.3.130ff.  
Nor that proud towre of Troy, though richly guilt  
From which young Hector's blood by cruell Greeks was  
was spillt"  
Met.13.415ff.  
2.10.42      *Aegaeus* a ~~very~~ *taught* by *Munus Fasti* 3.275-6  
2.10.56      "Of famous monument of womens prayse!  
Matchable either to Semiramis, Met.4.553  
Whom antique history so high doth rayse,  
Or to Hyasil" Met.13.399
- 2.12.13      "At th' isle of Delos whylome, new report,  
Amid th' Aegaeen sea long time did stray  
Ne made for shipping any certeine port, Met.6.194  
Till that Latona travelling that way, Met.6.233ff.  
Flying from Iunoes wrath and hard assay,  
Of her feyre twins was there delivered,  
Which afterwards did rule the night and day;  
Thenceforth it firmly was established,  
And for Apolloes temple highly herried:"
- 2.12.26      "And all that dreadfull armie fast gan flye  
Into great Tethys bosom where they hidden lye."  
Tethys Met.2.69
- 2.12.31      "They were fair Ladies, till they fondly striv'd  
With th' Heliconian Maides for mastery;  
The Pierides not the Sirens contended with the  
Muses (Met.5.302-670).  
Of whom they over-comen were depriv'd  
Of their proud beautie, and th' one boyty  
Transform'd to fish for their loll'ly cry;  
But th' upper halfe their lov retayned still,  
Transformation of the Sirens Met.5.  
551ff
- Which ever after they elusd to ill,  
T'allure weake travpillers, whom gotten they did kill."  
Met.3.311
- 2.12.41      "Caduceus, the rod of Mercury,"  
Met.1.671-2.



And brutish shape thrust downe to hell below,  
 Where, by the grin floud of Cocytus slow,  
 Thy dwelling is in Herebus black hous,  
 (Black Herebus, thy husband, is the foe  
 Of all the gods,) where thou ingratiouse  
 Halfe of thy dayes doest lead in honour hideous;"

Fasti C.140 horrendum-noctis

3.4.60 Titan Met.1.10

3.6.16 "secret haunts of Dian's company" Met.3.156

3.6.20 "faire Cytherea" Am.1.3.4

3.6.24 Venus and Mars Met.4.171ff.

3.6.29 Of the haunts of Venus, Paphos and Gnidus are found in  
 Met.10.530-1.

3.6.40 "All things decay in time, and to their end doe draw."  
 Cf. Am.1.8.40; Ars Amat.2.115.

3.6.45 Among the flowers in Spenser's fanciful garden of Adonis  
 the transformations of Hyacinthus and Narcissus, Met.10.  
 212ff and Met.3.509 are referred to.

3.6.46 "Heree wont fayre Venus often to enioy  
 Her deare Adonis ioyous company,  
 And reap sweet pleasure of the wanton boy:  
 There yet, some say, in secret he does ly,  
 Lapped in floures and pretious spycery,  
 By her hid from the world, and from the skill  
 Of Stygian gods, which doe her love envy;  
 But she herselfe, whenever that she will,  
 Possesseth him, and of his sweetness takes her fill:"  
 Met.10.529ff.

" 47 "And sooth, it seemes, they say; for he may not  
 For ever dye, and ever buried bee  
 In balefull might where all thinges are forgot;  
 All be he subject to mortalitie,  
 And by succession made perpetuall,  
 Transformed oft, and chaunged diverslie:  
 For him the father of all formes they call;  
 Therefore needs mote he live, that living gives to all."  
 Met.10.725ff. death and revival.

" 48 "Ne feareth he henceforth that foe of his,  
 Which with his cruell tuske him deadly cloyd;"  
 Met.10.715f.

2.6.49 "the winged boy" Am.2.7.21

3.7.26 The flight of Myrrha-Met.10.479ff.  
 " " " Daphne Met.1.525ff.

3.9.7 The "yron bandes" may have reference to Met.4.738;  
 "hundred eyes" refers to Argos Met.1.625.



2.12.44

Upon the gates of the Elysian Blisse

"the famous history

Of Iason and Medaea was writt;

Her mighty charmes, her furious loving fitt; Met.7.338f

His goodly conquest of the golden fleece, Met.7.155f

His falsed fayth, and love too lightly flitt; Fasti

The wondred Argo, which in venturous pence

First through the Fuxine seas bore all the Ocean of Greece!"

2.12.45

reference to the slaughter of Medea's children and Creusa

consumed by the enchanted garment-Ars Amat.1.335-6.

1.12.50

"whose fayre grassy ground

Mantled with greene, and goodly beautifide

With all the ornaments of Floras pride "

Fasti 5.197ff!

1.12.52

"More sweet and holesome then the pleasant hill

Of Rhodope, on which the nimphe, that bore

A gyaunt babe, herselfe for grieffe did kill;

Met.6.116-7

Or the Thessalian Tempe, where of yore Met.1.569

Fayre Daphne Phoebus hart with love did gore:"

2.12.77

"More, subtile web Arachne cannot spin;"

Met.5.685

3.1.35-8

the story of Venus and Adonis portrayed upon the wall-  
draperies!Met.10.519-59;710,731.

3.1.43

"As when fayre Cynthia, in darksome night,  
Is in noyous cloud enveloped,

Ep.17.74

Ep.17(18).74

Where she may finde the substance thin and light,

Breakes forth her silver beanes, and her bright hed

Discovers to the world discomfited;"

Ep.17.71 Ep.17(18).71

3.1.57

"And the moist daughters of huge Atlas strove  
Into the ocean deepe to drive their weary drove."

Fasti 5.165ff.

3.2.28

"Night-- with her pallid hue"

Ep. Ex Pont.1.2.56

3.2.41

Myrrhe(Met.10.282-518;Ars Amat.1.285)Biblis(Met.9.455-604;

Ars Amat.1.283)Pasiphae(Ars Amat.1.295)

3.2.44

"I, fonder then Cephisus foolish chyld,

Who, having vewed in a fountaine shere

His face, was with the love thereof begyld,"

Met.3.343ff.

3.3.4

The Muses are called here daughters of Phoebus and Memory.

Jupiter not Apollo was father of the Muses-Met.6.114.

3.4.55

"Night! thou foule mother of annoyance sad,

Met.7.192arcana fidiissima

Sister of heauey Death and nurse of Voe,

Which was begot in heauen, but for thy sad



- 4.2.47 reference to the house of the "Three Fattall Sisters" Met.10.86ff.
- 4.2.48 Clotho, Iridis 243; Lachesis, Trist.5.10:45.
- 4.6.20 Reference to the golden sands of Pactolus Met.11.147
- 4.7.22 Myrrha's and Daphne's swiftness-- Met.10.479 (Myrrha's flight) Met.1.526ff (Daphne).
- 4.7.30 Diana's wrath and Niobe's punishment. Met.6.204ff.
- 4.10.12 Janus-- "ingate of the years"  
Fasti 1.65
- 4.10.26 *Theseus and Pirithous* - (Ex Pont. 2.3.43); *Pyrrhus and Egestes* (Ex Pont. 2.3.45)  
4.10.38 "blind Fortune" Ex Pont. 4.8.76 Ex Pont. 3.2.33
- 4.10.42 Allusion to the gold and purple wings of Love  
Amor.12.41-2; 2.1.38; Rem. Amor.701
- 4.11.13 Phorcys Met.4.774ff.
- 4.11.15 Cteatus Met.8.389; Eurytus, Met.12.224; Neleus Met.2.689;
- 4.11.23 "Then was there heard a most celestiall sound  
Of dainty musicke which did next ensue  
Before the Spouse; that was Arion crownd;  
Who playing on his harpe unto him drew  
The eares and hearts of all that goodly crew;  
That even yet the dolphin, which him bore  
Through the Aegean seas from pirates vew,  
Stoos by him astonisht at his lore,  
And all the raging seas forgot to rore."
- The Arion myth is found in Fasti  
2.83ff.
- 5.Ind.2 Allusion to the golden age Met.1.89 and the manner of  
creation by Deucalion and Pyrrha Met.1.399ff.
- 5.ind.5 "For that same golden fleecy ram, which bore  
Phrixus and Helle from their stepdames feares,  
Hath now forgot where he was plast of yore,  
And shouldred hath the bull which fayre Europa bore;"  
Europa Met.6.103ff; Phrixus and Helle Ep.17, 141  
-4.
- 5.2.40 "For of the earth they formed were of yore;  
However gay their blossoms or their blade  
Do flourish now! they into dust shall vade."  
Cf. Ars Amat.115-C.
- 5.3.25 "As when the daughter of Themantes faire Met.4.480  
Hath in a watry cloud displayed wide  
Her goodly bow, which paints the liquid eyre;"  
Met.1.270



3.9.34-5 Paris, his favor of Venus and her reward, .Ep.15.83ff.

3.9.36 Reference to Paris as a shepherd and his early love Oenone  
Her.5.12ff;79ff.

3.11.1 "O hatefull hellish Snake! what Furie furst  
Brought thee from balefull house of Proserpine,  
Where in her bosome shee thee long had nurst,  
And fostred up with bitter milke of time;  
Fowle Gealosy! that turnest love divine  
To ioylesse dread, and mak'st the loving hart  
With hatefull thoughts to languish and to pine,  
And feed itselfe with selfe-consuming smart,  
Of all the passions in the mind thou vilest art!"

Met.2.760ff.

3.11.30 Jove's amours written upon the tapestry-Helle Fast.4.715

3.11.31 Danae Met.6.118; Europa Met.2.829-49.  
Amor.2.19.21;3.4.21.

3.11.32 Leda Met.6.109; Amor.1.10.3-4.

3.11.33 Semele Met.3.274ff.

3.11.34 Asterie Met.6.108.

Ganymede Met.10.155ff.

3.11.35 Antiope Met.6.110.

Aegina Met.6.113

Mnemosyne Met.6.114.

Deois Met.6.114.

3.11.36 Phoebus amours:

Daphne Met.1.452ff.

3.11.37 Hyacinthus Met.10.162ff.

Coronis Met.2.542ff.

3.11.38 Climene Met.1.765ff.(Phaeton Met.2.319ff)

3.11.39 Isse Met.6.124ff.

Met.6.123 Phoebus as a falcon and lion.

3.11.40 A description of Neptune-Met.1.331ff.

3.11.41 Amours:

3.11.41 Bisaltis Met.6.117

3.11.42 Iphimedia Met.6.116.

Arne Met.6.116

Deucalion's daughter Met.6.120(Melantho)

Ceres Met.6.118-9.

Medusa Met.6.119

Saturn's amours:

3.11.43 Erigone Met.6.125.

Phillira Met.6.126

Sponser confounds the manner of deception!

Erigone was deceived in the grape, Phillira by  
the centaur.

3.11.44 Amour of Venus and Mars Met.4.171ff.

4.1.23 Reference to the bloody fray between the Lapithae and  
Centauris at the marriage of Pirithous and Hippodamia  
Met.12.210ff.



5.5.24

"Who had him seene, imagine mote thereby  
That whylome hath of Hercules bene told,  
How for Iolas sake he did apply  
His mightie hands the distaffe vile to hold  
For his huge club, which the world annoyed;  
His lyons skin chaungd to a pall of gold, (must refer to  
In which, forgetting warres, he onely loyed 1.59 Her.9)  
In combats of sweet love, and with his mistress toyed."

Her.9.73-104; Ars Amat.3.156. *met 9.140*

5.7.2

Osiris Met.9.694 the "fayned colours" is an epithet of  
Aps Met.9.691. Amor.2.13:11f.

5.7.3

Isis Met.9.773.

5.7.39

"Not so great wonder and astonishment  
Did the most chaste Penelope possesse, Ars Amat.3.15-6.  
To see her Lord, that was reported drent  
And dead long since in dolorous distresse,  
Come home to her in piteous wretchednesse,  
After long travell of full twenty yeares;" Ep. Ex Pont!  
4.10.9-10.

5.8.2

Oetean Knight-Met.9.165 and 230 epithet applied from the  
name of the mount-Oeta, the scene of Hercules suffering  
and death. The allusion here may be referred to Her.9.61-  
2.

5.8.40

"As when the fire-mouthed steedes, which drew  
The Sunnes bright wayne to Phaetons decay,  
Soone as they did the monstrous Scorpion view Met.2.195ff.  
With ugly craples crawling in their way,  
The dreadfull sight did them so sore affray, Met.2.200ff  
That their well-known courses they forwent;  
And, leading th' ever burning lampe astray, Met.2.2314ff  
This lower world nigh all to ashes brent,  
And left their scorched path yet in the firmament."

5.8.43

"Like as the cursed sonne of Theseus,  
That following his chace in dewy morne,  
To fly his stepdames love outrageous,  
Of his owne steedes was all to peeces torne,  
And his faire limbs left in the woods forlorne;  
That for his sake Diana did lament,  
And all the woody nymphes did wayle and mourne:"  
Met.15.496-544.

5.8.47

"Like raging Ino, when with knife in hand  
She threw her husbands murdered infant out;  
Met.4.519ff!  
Or fell Medea, when on Colchicke strand  
Her brothers bones she scattered all about;  
Her.6.129f;  
Or as that madding mother, mongst the rout  
Of Bacchus priests, her owne deare flesh did teare:  
Met.3.725ff.

Yet neither Ino, nor Medea stout,  
Nor all the Mænades so furious were,  
As this bold woman when she saw that Damzell there!"



- 5.10.7. "More happie Mother would her surely weene  
 "Then famous Niobe, before she tasted  
 Latonaes childrens wrath that all her issue wasted."  
 Met.6.193ff.
- 5.10.9 reference to Geryon  
 Her.9.91-2. Met.9.184-5.
- 5.11.23 "Born of the brooding of Echidna base"  
 Met.7.408-9!
- 5.11.58 "As when the wrathfull Boreas doth bluster,  
 Nought may abide the tempest of his yre,  
 Both man and beast doe fly, and succour doe inqyre."  
 Met.1.64-5;15.471.
- 5.12.29ff Detraction described in the manner of Envy Met.2.760ff.
- 5.12.32 "She feedes on her owne maw unnaturall"  
 Cf. Rem! Amor!389.
- 6.2.25 Allusion to Latona's son and his "chace on woodie Cynthus"  
 Met.6.204 Apollo's haunt-"summoque in  
 vertice Cynthi"
- 6.6.1 Podalyrius Ars Amat.2.735.
- 6.6.10 Echidna Met.7.408-9.
- 6.9.36 "That who had seene him then, would have bethought  
 On Phrygian Paris by Plexippus brooke,  
 When he the love of fayre Benone sought,  
 What time the Golden Apple was unto him brought."  
 " Her.5.34ff!
- 6.10.13 "Look! how the crowne, which Ariadne wore  
 Upon her yvory forehead that same day  
 That Theseus her unto his bridale bore,  
 When the bold Centaures made that bloody fray  
 With the fierce Lapithes which did them dismay;  
 Being now placed in the firmament,  
 Through the bright heaven doth her beams display,  
 And is unto the starres an ornament,  
 Which round about her move in order excellent."  
 Fasti 3.459ff; Met.8.176; Her.6.115.
- 6.11.1 "the winged god" Am.1.2!41;2.9.49.
- 6.12.32 "Or like the hell-borne Hydra, which they faine  
 That great Alcides whilome overthrew,  
 After that he had labourd long in vaine  
 To crop his thousand heads, the which still new  
 Forth budded, and in greater number grew."  
 Met.9.192-3;Her.9.85.



6.12.35

Like as whylome that strong Tirynthian swaine  
Brought forth with him the dreadfull dog of hell  
Against his will fast bound in yron chaine,  
And roring horribly did him compell  
To see the hatefull sunne, that he might tell  
To griesly Pluto, what on Earth was done,  
Met.7.410ff.

Mutability C.6.12

"Horned brows" of the moon Met.1.11

" 6.16 "the wingd-foot god" Met.12.705.

" 6. 21 "faired Phoebe from her silver bed,"  
Ep.17.71

" 6.27 Saturn's fall Met.1.113-4; Titans, Met.1.152ff.

" 6.29 "I would have thought that bold Procrustes hire Met.7.438  
Or Typhons fall(Met.5.321f), or proud Ixions paine(Met.4.  
461f)  
Or great Prometheus tasting of our ire,"Ibid.291-2;Am.2.  
16.40)

" 7.28ff Seasons-Met.2.27ff.

" 7.33 April-Europa Met.2.80; Fasti 5.605-9.

" 7.34 May--Twinnes of Leda .Fasti 5.699-716.

" 7.35 June-- Crab Met.2.83

" 7.36 July--Met.2.81.

" 7.37 August-Justice Met.1.150(referred to here)

7.38 Sept Libia Fasti 4.386  
" 7.39 October -Met.2. 83,196; Fasti 5.417.537ff(slew Orion)

" 7.40 November-ChironFasti 5.379

" 7.41 December "Upon a shaggy bearded Goat he rode,  
The same wherewith Dan Gove in tender yeares,  
They say, was nourisht by th' Idean Mayd;"  
Fasti 5.115ff,

" 7.45 "the Howres, faire daughters of high Iove"  
Met.2.271

'Muspotmos:'

61-4 The nature of Achilles shield is described in Met.13.2  
'septemplex'

71 "Think him Alcides with the Lyons skin  
When the Nemean conquest he did win."  
Her.9.61-2.

92 "Not halfe so manie sundrie colours are  
In Iris Lowe"  
Met.1.270-1.

95 "Nor Iunoes lird, in her ey-spotted traine,  
So many goodly colours doth containe"  
Met.1.722-3.



98 "The Archer god, the some of Cytheree,  
That loyes on wretched lovers to be wroken,  
And heaped spoyles of bleeding hearts to see,  
Seares in his wings so make a charge full taken."  
Met.1.463ff!

261ff the story of Arachne:265ff(Met.5.1ff)269f(Met.5.42ff)  
277ff(Met.5.104ff) 301ff(Met.5.129-30)

305ff(Met.70ff) 321f(Met.5.78f)

326ff(Met.5.81ff) 347ff(Met.5.139ff)

369 Mars and Venus Met.4.171ff.

# 'Virgil's Gnat:'

4, "Wherefore ye Sisters which the glorie bee  
Of the Pierian streames, fayre Naiados, Fasti 2.269  
Gottoo; and, dauncing all in companie,  
Adorne that god: Fasti2.271 And thou holie Pales Fasti44  
To whome the honest care of husbandrie, 723ff  
Returneth by continuall successe,  
Have care to pursue his footing light  
Through the wide woods, and groves, with green leaves dight

5 "For not these leaves do sing that dreadfull stound,  
When Giants bloud did staine Phlegraean ground."  
Met.1.157ff.Met.5.346ff.

6 Reference to the battle between the Centaures and Lapithae.  
Met.12.210ff. es.

9 "And fayre Aurora, with her rosie heare,  
The hatefull darknes now had put to flight;"  
Met.7.703ff; Amor.1.13.10.

22 Delian goddess Met.5.639  
Agave's murder of her son Met.3.725ff.

25 "And eke those trees, in whose transformed hew  
The Sunnes sad daughters waylde the rash decay  
Of Phaeton, whose limbs with lightening rent  
They gathering up, with sweete teares did lament."  
Met.2.340ff.

26 Demophoon lamented in the almond<sup>tree</sup> (Phyllis) Rem. Amor.591-603.

27 The "Pine" Her.15.107 ; "the blacke Holme" Met.9.665  
"the sweete Cypresse" Met.10.106.

29 "ayrie Echo" Met.3.358.

50 "Go ye with them, go, cursed Damosells,  
Whose bridale torches foule Irynnis tynde;  
And Hymen, at your spousalls sad, foretells Met.6.429  
Tydings of death and massacre unkinde;  
With them that cruell Colchid mother dwells,  
The which conceiv'd in her revengefull mende



With bitter woundes her owne deere babes to slay,  
And mured troupes upon great heapes to lay."

Met.7.331ff.

- 51 Lament for Itys Amor.2.6.10; 2.14.30  
Transformation of Tereus Met.6.674.

- 52 "But the two brethren borne of Cadmus blood,  
Whilst each does for the sovereignty contend,  
Blinde through ambition, and with vengeance wood,  
Each doth against the others bloodie bend  
His cursed steele, of neither well withstood,  
And with wide wounds their carcasses doth rend;  
That yet they both doe mortall foes remaine,  
Eith each with others bloodie hand was slaine."  
Met.3.118ff.

- 54 "There chast Alceste lives inviolate,  
Free from all care, for that her husbands daies  
She did prolong by changing fate for fate:  
Ex Pont.3.1.105-6

Lo! there lives also the immortall praise  
Of womankind, most faithfull to her mate,  
Penelope;"

Ex Pont 3.1.107-8

- 55-59 Story of Orpheus and Eurydice Met.10.113-63

- 60 Orpheus and Eurydice admitted to the "seates of shaplie souls"  
Met.11.62ff.

- 61-2 Reference to the happy marriages of Peleus and Telamon  
with Thetis Met.11.217ff and Ixione Met.11.216-7.

- 67 Events of the Trojan War-Rhesus and Dolon's fall Met.13.98

- 68 Laestrigones Met.14.233; Scylla 14.59ff; Charybdis Met.13.  
730.

- 84 "the purple Hyacinthe" Met.10.213  
"And Lawrell, th' ornament of Phoebus toyle."  
Met.1.559!

- 86 "Ne wants there pale Narcisse, that, in a well  
Seeing his beautie, in love with it fell."  
Met.3.509-10!

"Mother Hubbard's Tale:

"It was the month, in which the righteous Maide,  
That for disdaine of sinfull worlds upbraide  
Fled back to heaven,"  
Met.1.150.

- 145 The golden age of Saturn referred to Fast.1.233



' Ruines Of Time:

381-2 Reference to Hercules consumed on Mount Qeta Met.9.231ff.

386 Gemini(explained in Fasti 5.697ff,715ff)

428 "For not to have been dipt in Lethe lake  
Could save the sonne of Thetis from to die."  
Met.13.605-6

604 "I saw an harpe stroong all with silver twyne,  
And made of golde and costlie yvorie,  
Swimming, that whilome seemed to have been  
The Harpe on which Dan Orpheus was seene  
Wylde beasts and forrests after him to lead,"  
Orpheus' harp Met.8.15-6 "auratam"  
The power of his lyre Met.11.20ff

645 "Still as I gazed, I beheld where stood  
A Knight all arm'd, upon a winged steed,  
The same that was bred of Medusaes blood,  
On which Dan Perseus, borne of heavenly seed,  
The faire Andromeda from perill freed:"  
Met.4.785-6.

' Teares Of The Muses:

5 Helicon == the abode of the Muses Met.5.254-5.

15 Palici-their fate Met.5.405-6. (children of Jupiter  
and Thalia, not Calliope)

447 "True" a type of property Reus. Amor 247-8. Ex Pont. 2.9.23

' Colin Clouts Come Home Againe:

384 Alayon Met.11.734  
807 Cupid's shafts of gold and lead Met.1.470-1.

' Amoretti:

4 "New yeare, forth looking out of Ianus gate,"  
Fasti 1.65

28 Daphne transformed into a laurel tree Met.1.557ff.

35 "lyke Narcissus vaine,  
Whose eyes him starv'd"  
Met.3.485ff.

58 Devouring Time Met.15.234,872.

77 "Two golden apples of unvalewd price;  
Far passing those which Hercules came by, Met.9.190  
Or those which Atalanta did entice;"Met.10.664-5.



Epithalamion:

328 Jove, Alcmena Met.1.112

378ff Cynthia and the Latmian shepherd Amor.1.13.43; Ars Amat.  
3.83.

Prothalamion:

2 Sweete-breathing Zephyrus Fasti 5.201

41 Jove, Leda Amor.1.10.3; 1.3.22.

62-3 "that same payre  
Which through the skie draw Venus silver teeme;"  
Met.10.717,719-20

78 "That like old Peneus waters they did seeme,  
When downe along by pleasant Tempes shore,  
Scattred with flowres, through Thessaly they streeme,"  
Peneus Met.1.569

164 "Like radiant Hesper, when his golden hair  
In th' ocean billows he hath lathed fair"  
Fasti 2:314

The Ruines Of Rome:

4. Thetis(the sea) Met.11.226 the goddess of the sea.

6 "Such as the Berecynthian Goddesses bright,  
In her swifte charret with high turrets crownde,  
Proud that so manie gods she brought to light;"  
Fasti 4.181ff,219-20 turrets

10 "As that brave sonne of Aeson, which by charmes  
Atcheiv'd the Golden Fleece in Colchid land,  
Out of the earth engendred men of armes  
Of dragons teeth, sowne in the sacred sand;"  
Met.7.155-6;122ff.

12,17 Reference to the Giants, Fasti 3.439ff; Ex Pont.4.8.59

24 "fell Erinnyes" Met.1.241

Hymns-In Honour Of Love:

200 Tantalus Met.4.458ff.



## Vergil .

### The Shepherds Calendar:

This pastoral has been called the most complete work of its kind since the time of Vergil. Each month has its own eclogue, most of them belonging to rural shepherd life with the introduction of satire and political reflection. Contrary to ancient custom, the eclogues are in lyric measure.

### Mythological allusions:

- Feb. 226 "blustering Boreas" Aen. 3.687
- May 54 Pan as god of shepherds Ecl. 2.33
- June 31 Phoebe Georg. 1.431
- " 102 Menalcas, the name of a shepherd Ecl. 5.4
- Oct. 27-30 "All as the shepherd that did fetch his dame  
From Plutoes balefull bowre withouten leave;  
His musickes might the hellish hound did tame."  
G. 4.481ff.
- " 39 "bloody Mars"  
Aen. 12.332.
- " 55 Tityrus the name of a shepherd Ecl. 1.1
- " 114 Bellona Aen. 7.319; 8.703.
- Nov. 141 Philomele G. 4.511; E. 6.79.
- " 179 Elisian fieldes Aen. 6.703-744.
- Dec. 7-12. Pan, god of flocks and shepherds Ecl. 3.53

### 'The Fairie Queene;'

- 1.1.8 elm the prop of the vine G. 1.2
- 1.1.9 Reference to the laurel as need E. 1.62.
- 1.1.37 "black Plutoes griesly Dame" Aen. 6.397 "dominam Ditis"  
6.118 "Hecate praefecit  
Avernis."
- 1.1.39 "Whiles sad Night over him her mantle black doth spred."  
Aen. 5.721 "Nox atra polum  
bigis subvecta tenebat"
- 1.1.40 One feature of the House of Sleep is taken from Vergil- the  
gates, one of ivory and one of silver. Aen. 6.893ff.
- 1.2.1 "By this the northern wagoner had set  
His sevenfold teme behind the stedfast starre  
That t'wasse in ocean waves yet never wet,"  
Boötes, Aen. 7.99; 272. G. 1.229.



- 1.2.2 "sad Proserpine's wrath" G.4.494ff.
- 1.2.6 "At last faire Hesperus in highest skie  
Had spent his lampe and brought forth dawning."  
G.1.440;4.466
- 1.2.7 "the rosy-fingred Morning faire,  
Weary of aged Tithones saffron bed,  
Had spread her purple robe through deawy aire;"  
Aen.4.585;6.535.
- 1.2.33 "When Boreas doth blow full bitter bleake"  
Aen.3.687.
- 1.3.36 Lethe lake Aen.6.714.
- 1.4.11 "griesly Pluto" Aen.6.127 atri Ditis:  
"sad Proserpine, queen of hell " Aen.6.397 dominam Ditis.
- 1.4.44 The "leaden mace" of Morpheus was probably suggested by  
Vergil 5.854 "ramum Lethaeo rore madentem Vique soporatum  
Stygia" or 4.244 "virgam dat somnos aliihique et lumina  
morte resignat."
- 1.5.10 "black Stygian lake" Aen.6.134-5.
- 1.5.14 "Plutoes balefull bowres" Aen 6.127.
- 1.5.19 "shining lamps in Joves high house"  
Aen.4.6 "Postera Phoebea lustrabat lampade  
terras"
- 1.5.31ff. The description of Tartarus corresponds with that of Aen.6.  
as well as with that of Ovid's Avernus hole, Aen.6.136f  
Scenes correspond with Aen.6.237ff, 295, 250ff,
- 1.5.33 Phlegethon - Aen.6.551
- 1.5.34 "Before the threshold dreadfull Cerberus  
His three deformed heads did lay along,  
Curled with thousand adders venomous;"  
Aen.6.417ff.
- 1.5.35 Ixion (Aen.6.601f) Sisyphus (6.616) Tityus (6.595ff) Typhoeus  
(6.580) Theseus (6.618)
- 1.5.36 "Where was a cave yrought by wondrous art,  
In which sad Aesculapius far apart  
Emprisoned was in chaines remedillesse;  
For that Hippolytus rent corse he did redresse."  
Story of Hippolytus, Aen.7.761ff.  
"Tum Pater omnipotens, aliquem indignatus ab umbris  
Mortalem infernis ad linina surgere vitae,  
Ipse repertorem medicinae talis et artis  
Fulmine Phoebigenam Stygias detrusit ad undas."  
Aen.7.770-3.
- 1.5.37ff Story of Hippolytus.
- 1.6:14 Silvanus----"his weake steps governing  
And aged limbs on cypresse stable stout"  
G.1.20 45 404 old



- 1.6.15 Dryope Aen.10.551
- 1.11.41 "Not harder was from Cerberus greedy jaw  
To pluck a bone"  
Aen.6.421 his jaw.
- 2.1.53 Lucina E.4.10,G.4.340.
- 2.3.31 "Such as Diana by the sandy shore  
Of swift Eurotas, or on Cynthus Greene,  
Where all the nymphes have her unwares forlore,  
Wand'reth alone with bow and arrowes keene, Aen.1.498ff  
To seeke her gaine: Or as that famous queene Aen.490ff.  
Of Amazons, whom Pyrrhus did destroy,  
The day that first of Priame she was seene,  
Did shew herselfe in great triumphant ioy,  
To succour the weake state of sad afflicted Troy."
- 2.6.50 "Ioves dreaded thunder-light" Aen.1.230  
"flaming Phlegeton" Aen.6.551
- 2.7.21-2 Compare this description of the infernal regions and  
abstractions there with that of Aen.6.273ff.
- 2.7.23 "Whiles sad Celeno, sitting on a clifte,  
A song of bale and bitter sorrow sings,  
That hart of flint asonder could have rifte;  
Which having ended after him she flyeth swifte."  
"Una in praecelsa consedit rupe Celaeno,  
Infelix vates, rumpitque hanc pectore vocem:  
Aen.3.245-6.  
"Dixit, et in silvam pennis ablate refugit."  
Aen.3.248
- 2.7.52 heben <sup>sad</sup> G.2.116-7, dead sleeping poppy Aen.4.486, black  
hellebore G.3.451.
- 2.7.53-4 "Next thereunto did grow a goodly tree,  
With branches broad dispredd and body great,  
Clothed with leaves, that none the wood might see,  
And loaden all with fruit as thick as it might bee.  
  
Their fruit were golden apples glistring bright,  
That goodly was their glory to behold  
On earth like never grew,"  
Aen.6.136ff "Latet arbore opaca  
Aureus et foliis et lento vimine ramus,  
Iunoni infernae dictus sacer; hunc tegit  
omnis  
Lucus et obscuris claudunt convallibus  
undree.  
Sed non ante datur telluris operta sub-  
ire,  
Auricomos quem qui decorasset ardore  
folius.  
Hoc sibi pulchra suum ferri Proserpina  
Instituit."



- 2.7.56 Cocytus Aen.6.132.297.323.
- 2.7.57 Compare Aen.6.550ff!
- 2.12.6 "They, passing by, that griesly mouth did see  
Sucking the seas into his entrailles deepe,  
That seemd more horribpe than hell to bee,  
Or that darke dreadfull hole of Tartare steepe  
Through which the damned ghosts doen often creep  
Backe to the world had livers to torment,"  
Aen.C.575ff Tartarus
- 2.12.41 "Caduceus, the rod of Mercury,  
With which he wonts the Stygian realmes invade  
Through ghastly horror and eternall shale;  
Th' infernall feends with it he can asswage,  
And Orcus tame, whome nothing can persuade,  
And rule the Furies when they most doe rage;"  
Aen.4.242ff.
- 2.12.52 "Or Ida, where the gods lov'd to repayre,  
Whenever they their heavenly bowres forlore;"  
Aen.1.681  
Parnasse E.10.11
- 3.1.27 lament for Hylas Ecl.6.43-4.
- 3.1.51 "Whiles fruitfull Ceres and Lyaeus scatt  
Pound out their plenty, without slight or spare;"  
Aen.1.701;686.
- 3.1.57 "the moist daughters of huge Atlas"  
Aen.1.724 pnyviesque Hyades.
- 3.3.20 Aurora -Tithonus Aen.4.585
- 3.4.2 "how Camill' hath slaine  
The huge Orsilochus"  
Aen.11.648-698.
- 3.4.10 Aeolus, god of the winds Aen.1.52
- 3.4.19 "blacke-browd Cymoent  
The daughter of great Nereus"  
Aen.1.144.
- 3.4.25 Proteus as prophet G.4.7387.
- 3.4.41 Apollo referred to as physician Aen.12.401ff  
Liaore as father of Paean  
is a myth of Spenser's.
- 3.4.51 "To light their blessed lamps in Ides eternall hous"  
Aen.4.6.



- 3.6.43 Venus "Cytherea" Aen.1.257
- 3.6.44 "Aeolus sharp blast " Aen.1.51
- 3.6.45 "Sad Amaranthus, made a flowre lute, late,  
Sad Amaranthus, in whose purple gore  
Me seems I see Amintas wretched fate,"  
Amintas E.2.35.a shepherd.
- 3.8.21 "And all his windes dan Aeolus did keepe  
From stirring up their stormy enmity."  
Aen 1.53-4.
- 3.8.30 "Proteus is shepheard of the sea of yore,  
And hath the charge of Neptune's mighty heard;  
An aged sire with head all frowry hore,  
And sprinkled frost upon his dewy beard:  
Who when those pitifull utteries he heard  
Through all the seas so ruefully resound,  
His charrett swift of scaly Phocas bound  
Was drawne upon the waves, that comd him bound:"  
G.4.387ff, Phocas 395.
- 3.8.37 Panope (a nymph of Aen.5.240)
- 3.9.22 "Like as Bellona (being late returned  
From slaughter of the giants conquered;  
Where proud Encolade, whose wide nostrils burn  
With breathed flames like to a furnace red,  
Transfixed with her speare downe tumbled dedd  
From top of Hemus by him heaped hye;  
Hath losd her helmet from her lofty hed,  
And her Gorgonian shield gins to untye  
From her left arme, to rest in glorious victorie."  
Encoladus Aen.3.578ff; Bellona con-  
founded with Minerva, Gorgon's shield. Aen.8.435  
Bellona Aen.8.703.
- 3.9.40 "But, if it should not grieve you backe agayne  
To turne your course, I would to hear desyre  
What to Aeneas fell; sith that men sayne  
He was not in the cities wofull fyre  
Consum'd, but did himselfe to safety retyre."  
Aen.1.378ff.
- 3.9.41 The escape of Aeneas with Anchises and Iulus Aen.2.707ff  
His wanderings Aen.3-6
- 3.9.42 His arrival at Latium, reception by Latinus and wedlock  
contract Aen.7.195-285.
- 3.9.43 Victory over Turnus and the latter's death Aen.12.950
- 3.10.4 "Love----llind" Aen.4.2."caeco igne"
- 3.11.1 "haleful house of Proserpine" Aen.6.396 Proserpine -  
"domina Ditis"



- 3.11.47 reference to the "discoloured bow" of Iris Aen.4.700-1:  
 "Iris croceis per caelum roseida pennis,  
 Mille trahens varios adverse sole colores,"
- 4.1.14 The illusion to Bellona with her shield and armour  
 is confounded with Minerva Aen.8.435. Bellona, Aen.7.319.
- 4.2.1 "Firebrand of Hell first tynd in Phlogeton  
 By th usand Furies and from thence out-thrown  
 Into this world to worke confusion  
 And set it all on fire by force unknown,  
 Is wicked Discord;"  
 Aen.6.280-1.
- 4.2.11 "Ate", the Discordia of Aen.6.280.
- 4.3.42 "(Like to the rod which Maia's sonne doth wield,  
 Wherewith the hellish fiends he doth confound;)"  
 Aen.4.242-3.
- 4.5.37 "He like a monstrous gyant seem'd in sight,  
 Farre passing Fronteus or Pyræmon great,  
 The which in Lipari doe day and night,  
 Frame thunderbolts for Ioves avengfull throte."  
 Aen.8.416ff, 425
- 4.9.23 Dan Aeolus sending forth the winds Aen.1.82ff.
- 4.10.12 "Th' one forward looking, th' other backward lent,  
 Therein resembling Ianus auncient  
 Which hath in charge the ingate of the yeare:"  
 Aen.7.180;12.198
- 4.10.58 "No lesse did Daunger threaten me with dread,  
 Whenas he saw me, maugre all his poyre,  
 That glorious spoyle of Beautie with me lead,  
 Then Cerberus, when Erpheus did recoure  
 His Leman from the Stygian princes loure."  
 G.4.483.
- 4.11.2 "Here neede you to remember how erewhile  
 Unlovely Proteus missing to his mind  
 That virgins love to win by wit or vile  
 He threw into a dongeon deep and blind,  
 And there in chaynes her cruelly did bind  
 In hope thereby her to his lent to draw:  
 For, whenas neither gifts nor graces mind  
 Her constant mind could move at all he saw,  
 He thought her to compell by crueltie and awe."  
 G.4.418ff the dungeon of Proteus  
 G.4.423 Nympha.
- 4.11.11 deities present at the banquet of the watry gods:  
 "Neptune with his three forked mace" Aen.1.145
- 4.11.12 "Triton his trumpet shrill before them blew," Aen.10.209



- 4.11.13 Phorcys--Aen.5.240, Glaucus Aen.5.823 Palemon Aen.5.823  
 Erontes Aen.8.425, Orion Aen.1.535. *Bene (A.1.621, 729) agno*  
 4.11.14-5 4.11.14 *caicus (A.1.183)* 4.11.15 *machus (A.1.7372)* Phorcus (A.2.7-2) Pelagius (A.6.503)  
 4.11.18. aged Oceanus G.4.392, Tethys G.1.31 the dame of Oceanus.
- 4.11.19 Nereus,---"So wise is Nereus old"  
 "Grandæus Nereus; novit omnia vates,  
 Quæ sint, quæ fuerint, quæ nos ventura  
 trahantur."  
 G.4.392-3.
- 4.11.28 "Like as the mother of the gods they say,  
 On her great iron charet wouls to ride,  
 When to Joves pallace she doth take her way,  
 Old Cybele arrayd with pompous pride,  
 Wearing a diadem embattled wide,  
 With hundred turres like a turribant!"  
 "qualis Berecynthia mater  
 Invehitur curru Phrygiæ turrita per urbes,  
 Laeta deum partu, centum complexa nepotes,  
 Omnis caelicolæ, omnis superæ altæ tenentis."  
 Aen.6.784-7.
- 4.11.48 Oceanids--Thetis; Aen.5.825; Spio, Aen.5.826  
 4.11.49 Thalia, Aen.5.826; Nesææ, Aen.5.826, Panopæ, 825  
 4.11.50 Cymodoce Aen.5.826.  
 (Nesææ, Spioque, Thaliaque, Cymodoceque,)  
 G.4.338.
- 4.12.25 allusion to Apollo as physician. Aen.12.402.
- 5.5.1 "Nights humid curtaine" Aen.5.835.
- 5.8.43 "Like as the cursed sonne of Theseus,  
 That following his chace in devy morne,  
 To fly his stepdames love outrageous,  
 Of his owne steedes was all to peeces torne,  
 And his faire limbs left in the woods forlorne;  
 That for his sake Diana did lament,  
 And all the woody nymphes did wyle and rourne:"  
 Aen.7.765ff.
- 5.9.47 "cursed Ate" Aen.6.280 Discordia Genens
- 6.9.10 Coridon, shepherd of E.2.1
- 6.9.13 "moystie Night" Aen.5.835 Nox umida
- 6.10.9 "Cytheron" chaunt of Venus Aen.1.680
- Mutability C.6.2 Jove's defeat of the Titans G.1.280ff
- " 3 "As Hecate, in whose almighty hand  
 He plac't all rule and principality,  
 To be by her disposed diversly  
 To gods and men, as she them list divide;"  
 Aen.4.511



"dread Bellona" Aen. 7.319:8.703.

8. "Here Cynthia did sit, that never still did stand" Inv. 10.216

9 Vesper E.8.30

"Phoebe - miterago"

11 Hecate- power Aen. 6.247

15 Typhon G.1.279 struck down to Hades by the thunderbolt.  
of Jupiter. His uprising is here feared.

Muliepotmos;

419 "Or some ungracious blast out of the gate  
Of Aeole" Aen. 1.141

'Vergil's Grate:'

40 "By this the Night forth from the darkness boure  
Of Herebus her teemed steedes gan call, Aen. 6.1390  
And laosie Vesper in his timely boure  
From golden Oeta gan proceede withall," E. 6.86.8.31.

43 "but my poore wretched ghost  
Is forst to ferrie over Lethe's river, Aen. 6.714  
And spoyld of Charon too and fro an lost." Aen. 6.  
336 Portitor Cha-  
ron!

43 "Tisiphone each where doth shake and shiver  
Her flaming fier-brond, encountring me,  
Whose lockes uncombed cruell adders to."  
Aen. 6:555.

44 "And Cerberus, whose many mouthes doo bay  
And barke out flames, as if on fire he fed;  
Aen. 6.417.

488 "And there is mournfull Tityus, mindefull yet  
Of thy displeasure, O Batona faire;  
Displeasure too implacable was it,  
That made him meat for wild foules of the ayre."  
Aen. 6.595ff. (punishment)

55 "And sad Eurydice thence now no more  
Must turne to life, but there detained bee  
For looking back, being forbid before  
Yet was the guilt thereof Orpheus in thee  
Beld sure he was and worthy spirite bore  
That durst those lowest shadowes goe to see G. 4.481-3.  
And could believe that anything could please  
Fell Cerberus or Stygian powres could please.  
G. 4.499 Eurydice vanishes from  
Orpheus' sight.

56 "burning waves of Phlegeton"  
Aen. 6.550-1: "rapidus flammis arsit  
tormentibus arsis, Tartarus Phlegeton.  
66 "Having the blood of vanquisht Hector shedd,

"He compast Troy thrice with his bodie dedd."  
Aen. 6.483

79 "the cruell fiends of hell  
Girt with long..." Aen. 6.280-1



' Mother Hubberds Tale:

1258 "azure wings" of the "Sonne of Maia" Aen.4.239-40 talaria  
aurea

1292 "He took Caduceus his snakie wand,  
With which the damned ghosts he governeth,  
And furies rules, and Tartare to governeth."  
Aen.4.242ff.

' The Ruines Of Time:

333 Reference to Orpheus and Linus in Elysian fields  
Aen.6.645f, Linus Ecl.4.56

372 "The seven-fold gates of grislie Hell,  
And horrid house of sad Proserpina"  
Aen.6.127 atri ianua Ditis, Aen.6.397  
dominan Ditis.

380 "So raise they the faire ~~Pedaces~~ verlick twines  
And interchanged life unto them lent  
That, when th' one dies th' other then begins  
To shew in heaven his brightnes orient;  
And they, for pittie of the sad wayment,  
Which Orpheus for Eurydice did make  
Her back again to life sent for his sake."  
Aen.6.118-22.

666 "wing-footed Mercurie" Aen.4.239

' The Teares Of The Muses:

236 "Faire Philomele E.6.79, G.4.511

' Colin Clouts Come Home Againe:

244 "Of them the shepheard which hath charge in chief  
Is Triton blowing loud his wreathed horne"  
Aen.10.209.

332 Corydon E.2.561f

333 lament for Daphnes death E.5.20ff

435 Amyllis E.1.5

438 Amyntas E.2.35

application of these names to English personages.

' Epithalamion:

75 "The rosy Horne long since left Tithons led" G.1.447

' The Ruines Of Rome:

C Allusion to the turreted Erecyntian Goddess, Aen.6.785ff

15 "Toll me, ye spirits (suth the darksome river,  
Enclosing you in thrice three wards forever." Aen.6.439



Horace!

While under the spell of Vergil's beauty, many of the beautiful epithets, similes, and moralizings of Horace must have appealed to Spenser. Many similarities may be traced:

The Shepheards Calender:

*June 25 - Come of the Nymphs + Graces C.1.4.6*  
June 75 "flying Fame" Ep.2.1.177 "ventoso Gloria curru"

July 11 "This rede is rife, that oftentime  
Great clymbers fall unsoft.  
In humble dales is footing fast,  
The tred is not so tickle,  
And though one fall through heedless heed,  
Yet is his misse not tickle."

" Auream quisquis mediocritatem  
Diligit, tutus caret obsoleti  
Sordibus tecti, caret invidenda  
Sobrius aula.

Saepius ventis agitur ingens  
Pinus et celsae graviore casu  
Decidunt turres feriuntque summos  
Fulgura montes."

C.2.10,5-12.

" 145 "Put nothing such thilke shepheard was  
Whom Ida hill did leare;  
That left his flocke to fetch a leasse,  
Whose love he lought too deare."  
C.1.15,1-2

Sept 168 "now by thy losse art taught  
That seldom chaunge the better brought:  
Content who lives with tryes state,  
Neede feare no chaunge of frowning Fate;  
But who will seeke for unknowne gayne,  
Oft lives by losse, and leaves with payne."

Cf.C.3.16.17-8 "Crescentem sequitur cura pecuniam  
Maiorunque fames."

42-4: "Multa potenti-  
bus

Desunt multa: lenest, cui deus ol-  
tulit

Parca quod satis est manu."

Oct. 39 "bloody Mars" C.2.14.13 "cruento Marte"

Nov.53 "Melpomene! the mournefulst Muse of Nine" C.1.24.2-3

Nov.148 "The Fatale Sisters eke repent  
Her vitall threde, so soone was spent."

C.2.3.15-6: "et sororum

Fila trium-atra"

*Epilogue* "We 3 have made a Calender for every year,  
That shall in strasse, and time in detraunce, shall outweare;



*It shall continue till the world's dissolution.*  
The Fairie Queene:

*Compare, C. 3. 00.*

- 1.1.8 Reference to the elm as a prop of the vine  
C.4.5.30-1; 2.15.4; Epode 2.10; Ep. 1.16.3.
- 1.1.9 Reference to the laurel as need C.3.30.15-6.
- 1.1.21 "As when old father Nilus gins to swell  
With timely pride above the Egyptian vale,  
His fatted waves doe fortie stime outwell  
And overflow each plaine and lowly dale;"  
C.3.3.48 "Qua tumidus rigat arva Nilus"
- 1.5.19 "That shyning lampes in Joves high house were light"  
cf. C.2.12.8-9: "Fulgens contremuit domus  
Saturni veteris"
- 1.5.25 "But who can turne the streame of destinie,  
Or breake the chayne of strong necessitie,  
Which fast is tyde to Ioves eternall sent?"  
Cf. C.3.24.5-8: "Sed figit adamantinos  
Summis verticibus dira Necessitas  
Clavos, non animum metu,  
Non mortis laqueis expedies caput!"
- 1.5.50 "High-minded Cleopatra, that with stroke  
Of Aspes sting herself" did stoutly kill;"  
C.1.37.25-32.
- 1.6.8 "far rebounded noise"  
C 1.20.7-8: "Redderet laudes tibi Vaticani  
Montis imago".
- 1.7.37 "A goodly person and could manage fair  
His stubborn steed with curbed carol lit."  
Cf. C.1.8.6-7: "conitatur, Gallica nec Ingetis...  
Temperat ora frenis?"
- 1.9.21 Allusion to the winged Pegasus C.4.11.26-7: "ales-Pegasus"
- 1.10.42 "Ah, dearest God, me grant, I dead be not defoul'd!"  
Cf. C 3.27-49-56 same abhorrence of defoulment  
after death.
- 1.10.59 "in the immortall Locke of fame to be eterniz'd"  
C.4.14.6 aeternat
- 1.12.37 "His owne two hands the holy knots did knitt  
That none but death forever can divide"  
Cf. 1.15.17-20: "Felices ter et arctus,  
Quos inrupta tenet oracula  
nec ullis  
Divinus querimadnis  
Suprema citius solvet amor  
die."
- 2.1.11 "snowy breast" C.2.4.3 niveo colore



2.1.53 Lucina Carm! Saec.15

2.1.59 "Death is an equal doom  
To good and bad, the common inn of rest."  
Cf. "Pallida mors aequo pulsat pede pauperum  
Regumque turres."

C.1.4.13-4.

"Hic superbum  
Tantalum atque Tantalum  
Genus coerces, hic levare functum  
Pauperem laboribus  
Vocatus atque non vocatus audit."

C.2.18.36-40.

2.7.12 "All otherwise," saide he, "I riches reall,  
Andl deeme them roote of all disquietnesse;  
First got with guile, and then preserv'd with dreall,  
And after spent with pride and lavishnesse,  
Leaving behind them grieffe and heavinesse:  
Infinite mischiefes of them doe arize;  
Strife and debate, bloodshed and littersnesse,  
Outrageous wrong and hellish covetize;  
That noble heart, as great dishonour, doth despize."

Cf. "congestis undique saccis  
indormis inhians, et tanquam parcere sacris  
cogeris aut pictis tanquam gaudere tabellis.  
Nescio quo valeat nummus, quem praebet usus?  
Panis ematur, libellus, vini sextarius; adde,  
quis humana sibi doceat natura negatis.  
An vigilare metu exanimem, noctesque diesque  
formidare malos fures, incendia, servos,  
ne te compilent fugientes, hoc iuvat? Horum  
semper ego optarim pauperrimus esse bonorum."

Sat.1.1.70-9.

2.7.17 "And the hid treasures in her sacred tombe  
With sacrilege to dig:"

C.3.3.49-52:

"Aurum inreperit et sic melius  
situm,  
Cum terra celat, spernere fortior  
Quam cogere humanos in usus  
Omne sacrum rapiente dextra,

2.8.6 "Like as Cupido on Idaean hill,  
When having laid his cruell bow away C.2.8.14-16; 3.27.67-8  
And mortall arrowes, wherewith he doth fill 3.27.67-8  
The world with murderous spoiles and bloody prey,  
With his faire mother helhim dights to play, C.1.2.33-4.  
And with his goodly sisters Graces three;" C.1.4.5-6

2.8.23 "stomachous disdain" C.1.6.5-6 "nec gravem-Falidae  
stomachum"

2.8.34 "Allusion to Cupid's fierce wars" and his "cruell bow"  
C.2.8.14-16 "ferus et Cupido,  
Semper ardentes acuens sagittas  
Ecce cruenta."



2.9.52 "When oblique Saturne sate in th' house of agonies"

C.2.17.22-3 "impio--Saturno" (a malign  
star,

2.10.3 "Maeonian quill" C!1.6.21

2.10.70 "It told how first Prometheus did create

A man, of many parts from beasts deryv'd, C!1.16.13-16

And then stole fire from heaven to animate C!1.3.28

His worke, for which he was by Jove deptryv'd

Of life himselfe, and hart-strings of an aege ryv'd. "Epode I  
17.67

2.12.47 "that celestiaall Powre, to whom the care

Of life, and generation of all

That lives, pertaines in charge particulare,

Who wondrous things concerning our welfare,

And straunge phantomes, doth lett us ofte foresee,

And ofte of secret illis bids us beware:

Th<sup>i</sup>s is our Selfe, whom though we do not see,

Yet each doth in himselfe it well perceiue to bee:

Therefore a god him dage Antiquity

Did wisely make, and good Agdistes call:"

Cf. Ep. 2.2.187-9:

"scit Genius, natale comes qui temperat astrum  
naturae deus humanae, mortalis in unum  
quodque caput, voltu mutabilis, albus et ater"

2.12.65 "Or as the Cyprian goddess, newly borne C.1.30.2

Of th' ocean's fruitfull froth, did first appeare: "C.3.26.5  
C.4.11.15

3.1.40 "And all the while sweet Musicke did divide C.1.15.15

Her looser notes with Lydian harmony;" C.4.15.30 Lydis-  
tibils

3.3.4 Clio invoked C.1.12.2

3.3.25 "Indeede the fates are firme

And may not shrinck, though all the world do shake: "C.5.1.

Cf. 3.24.5-7: "adamantinos 11-6.

Summis verticibus dira Necessitas  
Clavos"

3.4.10 "Then when I shall myselfe in safety see,

A table, for eternall monument

Of thy great grace and my great leopardee,

Great Neptune, I avow to hallow unto thee!"

C.1.5.13-6: "Me tabula sacer

Votiva paries indicat uvida

Suspendisse potenti

Vestimenta maris deo."

3.6.27 Lucina Carr. Saec. 15

3.6.29 "Whether in Paphos, or Cytheron hill,

Or it in Gnidus bee, C.1.30.1-2: "O Venus, regina Chidi

Sperne dilectam Cyprum"

que  
Paphi-



3.6.32 "A thousand thousand naked babes attend"

C.1.19.1 "Mater saeva Cupidinum"

3.6.42ff A description of the Garden of Adonis in the manner of the "Happy Isles" of Horace Epode 16.

3.7.4 "Fortune all in equall launce doth sway  
And mortal miseries doth make her play."

C.3.29.42-2; 2.1.3; Sat. 2.8.61-2.

3.7.41 "Or on the marble pillour that is pight  
Upon the top of mount Olympus hight,  
For the brave youthly champions to assay  
With burning charet wheels it high to smite;"

C.1.1.3-5: "Sunt quae curriculo pulverem Olympi

picum

Collegisse iuvat metaque pervidis

Evitata rota"

3.9.7 "brazen walls" with reference to the Danae's tower C.3.16.1  
"turris aenea"

3.9.12 "Vulcanes flaming light" C.1.4.8 "Volcanus ardens"

3.9.34 "Sir Paris far renowned through noble fame," C.1.15.1ff

Who through great prowess and bold hardinesse,  
From Lacedaemon fetcht the fayrest Dame  
That ever Greece did boast, or Knight possesse,

Whom Venus to him gave for need of worthinesse"

C.1.15.13: "Veneris praesidio" Paris

3.11.31 "Soon after that, into a golden showre  
Himselfe he chaung'd, faire Danae to vew;

And through the rooffe of her strong brasen towre  
Did raine into her lap an hony dew;  
The whiles her foolish garde, that little knew

Of such deceit, kept th' yron dore fast lard,

And watcht that none should enter nor isse;

Vaine was the watch, and bootlesse all the ward,  
Whenas the god to golden hew himselfe transfard."

C.3.16.1-8.

4.8nd.5 "sweete-smyling Mother" Venus, C.1.2.33

4.1.23 Allusion to the fray of the Centaurs with the Lapithae

C.1.18.8

R.2.32 "Dan Chaucer, Well of English undefyled,

On Fables eternall leadroll worthis to be fyled."

Cf. C.13.30

4.2.48 "With the cursed knife cutting the twist in twaine"

Epode 15.15 "certo sulcando Falces

Hydro"



si pede maior erit, subvertet, si minor, uret.  
 Laetus sorte tua vives sapienter, Aristi,"

Ep.1.10.40-44.

"Quisnam igitur liber? Sapiens, sibi qui imperiosus,  
 quem neque puerperies neque mors neque vincula  
 terrent,

responsare cupidinibus, contemnere honores  
 fortis, et in se ipso totum, tamque totumque  
 externi nequid valeat per seve nocere,  
 in qua nances vult semper fortuna."

Sat.2.7183-8.

6.10.9 "They say that Venus, when she did dispose  
 Herselfe to pleasaunce, used to resort  
 Unto this place, and therein to repose  
 And rest herselfe as in a gladsome port,  
 Or with the Graces there to play and sport;"

"Iam Cytherea choros ducit Venus imminente luna  
 Iunctaeque Nymphis Gratiae decentes  
 Alternae terram quatunt pede,"

C11.4.5-7.

6.10.15 "Those were the Graces, daughters of delight,  
 Handmaidens of Venus, which are wont to haunt  
 Upon this Hill, and dauce there day and night:"

C11.4.5-7.

6.11.1 "the winged god" C.3.11.4 "Cythereae puer flos"

6.12.26 "Orcus griesly grim" C.2.3.24 "miserantis Orci"  
 Mutabilitie C.16:

6.12.26 "Where Cynthia did sit, that never still did stand" C.4.6.38  
 Rite crescentem

9 "Her sitting on an ivory throne shee found, face Noctilucam  
 Drawne of two steeds, th' one black, the other white,"  
 "Siderum regina licornis" Carm. Saec.35

Mutabilitie C.7:

28-31 fanciful but beautiful description of the Seasons.

C.4.7.9-12 a brief description!

38 Liba C.2.17.17

'Mulopotmos:'

100 "Burntfulst Muse of nyne" C11.24.2-3.

79 "Phoebus arrowes " Carm. Saec.33; C.1.10.11-12.

'Virgil's Gnat:'

2 "The golden offspring of Latona pure, C 1.21.2-3.

And ornament of great Ioves progenie,  
 Phoebus shall be the author of my song,  
 Playing on ivorie harp with silver string."

"Spiritus Phoebus illi, Phoebus artem  
 Carminis homine dedit poetae,"

C.4.6.29-30.



4.2.51 "For what the Fates do once decree  
Nor all the gods can change nor Jove himself can free."  
C!3.1.14-6;3.24.5-8.

4.3.1 "every houre they knocke at Deathes gate!  
And he that happie seemes and least in payne,  
Yet is as nigh his end as he that most doth payne."  
Cf. C.1.4.13-7.

4.7.30 "As when Latona's daughter, cruell kynde,  
In vengeance of her mothers great disgrace,  
With fell despite her cruell arrowes tynde  
Gainst wofull Niobes unhappy race;  
(Diana implored Phoebus to direct his arrow  
against Niobe's offspring) C.4.6.1-2:  
"Dive, quem proles Niobeae magnae  
Vindicem linguae "

4.10.5 Reference to Paphos and Cyprus, the haunts of Venus C.1.30  
1-2.

4.10.42 "And all about her necke and shoulders flew  
A flock of little Loves and Sports"  
C.1.2.34 : "Quam locus circum valet e' Cupido"

4.10.55 "Cupid with his killing bow  
And cruell shafts"  
C.2.8.14ff;3.27.67-8.

4.11.19 "Thereto he was expert in prophecies,  
And could the leaden language of the Gods unfold;  
Through which, when Paris brought his famous prize,  
The fair Tindarid lasse, he him foretold.  
That her all Greece with many a champion bold  
Should fetch again and finally destroy  
Proud Priam's towne!"  
C.1.15.5ff

5.2.41 "He maketh kings to sit in sovereignty;  
He maketh subiects to their poore day;  
He pulleth downe, He setteth up on hy;  
He gives to this, from that he takes away;"  
Cf. C!1.34.12ff: "Valet ima summis

Mutare et insignem attenuat dous,  
Obscura promens; hinc apicem rapax  
Fortuna cum stridore acuto  
Sustulit, hic posuisse gaudet!"

5.5.38 "Yet weete ye well, that to a courage great  
It is no lesse beeseeming well to beare  
The storme of fortunes frowne of heavens threat,  
Then in the sunshine of her countenance cleare  
Timely to icy and carrie comely cheare:  
For though this cloud have now me overcast,  
Yet doe I not of better times despayre;  
And though (unlike) they should for ever last,



Yet in my truthes assurance I rest fixed fast."

Cf.3.29:49-56.: "Fortuna saevo laeta negotio et  
Ludum insolentem ludere pertinax  
Transmutat incertos honores,  
Ihuc mihi nunc alii benigna.

Laudo manentem; si celeres quatit  
Pennas, resigno quae dedit et nea  
Virtute me involvo probaque  
Pauperiem sine dote quaero."

6.3.5 "Such is the weakenesse of all mortall hope;  
~~So tickle is the state of earthly things;~~  
That, ere they come unto their aymed scope, C.2.10 19ff  
They fall too short of our fraile reckonings,  
And bring us bale and bitter sorrowings,  
Instead of comfort which we should embrace:  
This is the state of Measurers and of Kings!  
Let none therefore, that is in meaner place,  
Too greatly grieve at any his unlucky case!"

Cf.C2.10!17ff: "Non, si male nunc, et olim  
'Sic erit: quondam cithara taecentem  
Suscitat Musam neque semper arcum  
Tendit Apollo. "

6.9.29 "In vaine," said then old Melibee, "doe men  
The heavens of their fortunes fault excuse;  
Sith they know best, what is the best for them:  
For they to each such fortune doe diffuse,  
As they doe know each can most aptly use.  
For not that, which men covet most, is best;  
Nor that thing worst, which men do most refuse;  
But fittest is, that all contented rest  
With that they hold: each hath his fortune in his best."

Cf.Sat.1.9.50ff: "nil mi officit, loquen,  
ditior hic aut est quia doctior; est locus uni  
cuique suus."

6.9.30 "It is the mynd, that maketh good or ill,  
That maketh wretch or happie, rich or poore:  
For some, that hath abundance at his will,  
Hath not enough, but wants in greatest store;

Cf. "Cui placet alterius, sua nimirum est odium mors.  
Stultis interque locum inmerito censatur inique;  
in culpa est animus, qui se non effugit unquam!"  
Ep.1.14.11-13.

"Semper avarus eget; certum voto pete finem"  
Ep.1.2.56

And other, that hath litle, asks no more,  
But in that litle is both rich and wise;  
For wisdom is most riches: fooles therefore  
They are, which fortunes doe by wotes devize;  
Sith each unto himselfe his life may fortune."

Cf.: "Sic avaritia virtutis potius metallis  
libertate caret, dominum vehet improbus atque  
serviet aeternum, quia parva deo dedit."



10-18 Panegyric on a country life .Cf.Epode 2.

23 "Not so much did Dan Orpheus repress  
The streames of Helrus with his songs,"  
"Arte reterna rapidos torrentes." C.1.12.9

57 "But valiant fortune made Dan Orpheus bolde:  
For the swift running rivers still did stand,  
And the wilde beasts their furie did withhold,  
To follow Orpheus musicke through the land:  
And th' oaks, deep grounded in the earthly molde,  
Did move, as if they could him understand;  
And the shrill woods, which were of sense bereav'd,  
Through their hard barke his silver sound receav'd."  
C.1.12.9-12.

70 "Well may appeare by prooffe of their mischaunce  
The chaungfull turning of mens slipperie state,  
That none, whom fortune freely doth advaunce,  
Himselfe therefore to heaven should elevate:  
For loftie type of honour, through the glaunce  
Of envies dart, is downe in dust prostrate;  
And all, that vaunts in worldly vanitie,  
Shall fall through fortunes mutabilitie."  
Cf.C.1.34.12-16: "Valet in a summis

Mutare et insignem attolunt deus,  
Obscura promens; hinc apicem rapax  
Fortuna cum stridore acuto  
Sustulit, hic posuisse gaudet."

76,77 Camill(76), Curius(77) , C.1.12.41-2.

#### The Ruines Of Time:

50-6 "Why then dooth flesh, a lubble-glas of breath,  
Hunt after honour and advancement vaine,  
And reare a trophée for devouring death,  
With so great labour and long-lasting paine,  
As if his daies for ever should remaine?  
With all, that in this world is great or gale,  
Dooth as a vapour vanish, and decaye."  
Cf.1.4.15-7:"

"Vitae summa brevis spem nos vetat incohare  
longam.

Iam te premet nox, falulaeque Manes,  
Et domus exilis Plutonia."

2.14.1-4: "Eheu fugaces, Postume, Postume,  
Labuntur anni, nec pietas moram  
Rugis et instanti senectae  
Adferet indomitaeque morti;"

344250-"But such as neither of themselves can sing,  
Nor yet are sung of others for reward,  
Die in obscure oblivion, as the thing C.479.33-4 "lividas  
obliviones.



Which never was; ne ever with regard  
 Their names shall of the later age be heard,  
 But shall in rustic dales ever lie,  
 Unless they mentioned be with infamie."  
 Cf.C.4.9.25-30.

421 "Fare with golden wings" Sat.1.6.23 "fulgente--Gloria curru"

' The Teares Of The Muses:

Clio C.1.12.2  
 Thalia C.44.6.25  
 Euterpe C.1.1.33

398 "Faire Cytheree, the mother of Delight, C.4.4.5  
 And queene of Beautie,"  
 C.1.2.33-4.

Calliope C.3.4.12 (ode to Calliope)

445 "What bootes it then to come from glorious  
 Forefathers, or to have been nobly bredd?  
 What oddes twixt Irus and old Inachus,  
 Twixt best and worst, when both alike are dedd;  
 Cf.C.2.3.21-4: "Divesne prisco natus ab Inacho  
 Nil interest an pauper et infima  
 Do gente sub divo moreris,  
 Victima nil miserantis Orci."

461 "Bacchus and Hercules I raisd to heaven"  
 C.4.8.30,34

Polyhymia C.1.1.33

' Anabetti:

59 "he, that standeth on the hyghest stayre,  
 Fals lowest:"  
 C.2.10.11-2.

75 "Mt verse your vertues rare shall eternize,"  
 C.4.14.3-5 "virtutes----aeternat"

' Epithalamion:

103 "ye three handmayds of the Cyprian Queene" C.1.4.6  
 Cyprian C.1.3.1

' Prothalamion: 63 "Venus silver teene". C. 2. 28.15

96-7 "And let faire Venus, that is Queene of Love,  
 With her heart-quelling Some upon you smile," C.1.2.33-4

170 "That like the Twins of Iove they seem'd in sight,  
 Which decke the bauldricks of the heavens bright;"  
 C.4.8.31-2.



The Ruines Of Rome:

10 "Like as whilome the children of the Earth  
Heapt hills on hills to scale the starrie skie,  
And fight against the gods of heavenly birth,  
Whiles Iove at them his thunderbolts let flie;  
All suddenly with lightning overthrowne,  
The furious squadrons downe to ground did fall,  
That th' Earth under her childrens weight did groo,  
And th' Heavens in glorie triumph over all:"

C.3.4.49-52.

25 "Or that I had Amphions instrument,  
To quicken, with his vitall notes accord,  
The stonie ioynts of these old walls now rent,"

Amphion, C.3.11.2: "Movit Amphion lapides canendo"

A.P.394-C: "Dictus et Amphion, Tholus coelestis  
uris,

saxa movere sono testudinis et prece  
blanda

ducere quo vellet."

An Hymne-In Honour Of Beautie:

55 "Cyprian Queene" C.1.3.1

260 "Cytherea! and thousands more C.1.4.5

Thy handmaidens be, which do on thee attend,"

C.1.19.1 "Mater sacra Cupidinis."

Catullus

The Shepherds Calender:

July 63-4 "There is the cave where Phoebe layed  
The shepherd long to dreame."  
C.66.5-6.

Fairie Queene:

1.1.8 the elm as prop of vine C.62.54

1.1.38 "there Tethys his wet bed  
Doth ever wash"

C.66.70 "canae Tethyi"

1.6.154 "Or Cybeles franticke rites they did invent"  
C.63

4.2.48 "And with unwearied fingers drawing out  
The lines of life, from living knowledge hid."  
C.64.337.

4.10.42 "And all about her necke and shoulders flow  
A flock of little Loves and Sports"  
C.3. "o Venere Cupidinis"



Mutability 6.29 "Or great Prometheus tasting of our ire"

C.64.294-7.

" 7.12 "Was never so great joyance since the day  
That all the gods whylome assembled here  
On Haemus hill in their divine array;  
To celebrate the solemne bridall cheare. 64.19ff  
Twixt Peleus and Dame Thetis pointed there;  
Where Phoebus self, that god of poets light,  
They say, did sing the spousall hymne full cheere,  
That all the gods were ravisht with delight  
Of his celestiall song and musicks wondrous night."

Ovid, Met. 11.229- "sinus Haemoniae"

as the scene of the nuptials; Catullus 64.37 says:

"Pharsalum cocunt, Pharsalia tecta frequentant"

According to Catullus 64.299 Phoebus was not  
present at the wedding. This account is from  
Homer Il. 24.62.

Mulopotmos:

2

"wrathfull Nemesis" C.50.20.

Vergil's Gnat:

27

"Here also grew the rougher-rinded Pine,  
The great Argoan ships brave ornament,  
Whom golden Fleece did make an heavenly sign;  
Which coveting, with his high tops extent,  
To make the mountaines touch the staries divine,  
Decks all the forrest with embellishment;"

"Feliaco quondam prognatae vertice pinus  
Dicuntur liquidas Neptuni nasse per undas  
Phasidos ad fluctus et fines Aegeos;  
Cum lecti iuvenes, Argivae rotora pulis,  
Auratae orientes Colchis avertere pellem  
Apsi sunt ueda salsa cito decurrere puppi,  
Caerule verrentes aliognis aequora pelis."

C.64.1-7.

62

"But the other was with Thetis love assaid"

C.64.19.

Epithalamion:

140

"Hymen! Io! Hymen, Hymen, they do shout"

C.61:5; 124:62:5.

286

"And the bright Evening-star with golden creast  
Appeare out of the East."  
Fayre childe of Beauty! glorious lampe of Love!  
That all the host of heaven in ranks doest lead,  
And guidest Lovers through the nights sad dread;"

"Hespero, qui caelo lucet inter sidera, signis?"

C.62:26.

"Hespero, qui caelo lucet inter sidera, signis?"



Tibullus.

Fairie Queene:

- 1.1.21 "As when old father Nilus gins to swell---his fatty waves"  
1.7.22: "Fertilis aestiva Nilus inundat agros"  
2.9.48 "Nor that sage Pylian syre, which did survive  
Three ages, such as mortall men contrive,  
By whose advise old Priams cittie fell"  
4.1.48ff

Vergil's Gnat:

- 47 "Cymerian shades" 4.1.64ff  
and  
256 "Darknesse more than Cymerians daylie night"

Propertius.

- 2.9.48 Nestor's three ages 3.5.46.  
2.12.65 "Or as the Cyprian goddess, newly borne  
Of th' ocean's fruitfull froth"  
4.13.6 "Et venit e rubro concha Erycina salo"  
3.12.7 "Or that same daintie lad, which was so deare  
To greatt Alcides, that, whenas he dyde,  
He wailed womanlike with many a teare,  
And every wood and every valley wyde  
He filld with Hylas name; the nymphes eke Hylas cryde."  
1.20.49-50.  
4.10.27 "Such were great Hercules, and Hyllus deare;" Met 9.279?  
Not Hyllus (Ovid Met. 9) but Hylas 1.20.49 which?

The Ruines Of Time:

- 379 "So whilome raised they the puissant brood  
Of golden-girt Alcmena, for great merite,  
Out of the dust, to which the Oetaean wood  
Had him consum'd, and spent his vitall spirite,  
To highest heaven, where now he doth inherite  
All happinesse in Joves silver bowre,  
Chosen to be her dearest paramoure."  
"Nec sic exolestem flagrans amor Herculis Heben  
Sensit ab Oetaeis gaudia prima rogis."  
1.13.23-4.



The Fairie Queene:

2.2.16 "Of those, some were so from their source indewd  
By great dame Nature, from whose fruitfull lap  
Their veylheds spring, and are with moisture dewd;  
Which feeds each living plant with liquid sap,  
And fillles with flowers fayre Floras painted lap:"  
dame Nature, 1.251; 5.785-6. Floras water, 5.739.

2.7.17 "Then gan accursed hand the quiet wombe  
Of his great grandmother with steele to wound,  
And the hid treasures in her sacred tombe  
With sacriledge to dig; Therein he found  
Fountaines of gold and silver to abound,  
Of which the matter of his huge desire  
And pompous pride eftsoones he did compound;  
Then Avarice gan through his veines inspire  
His greedy flames, and kindled life-devouring fire."  
"posterius res inventast aurumque reportum,  
quod facile et validis et pulchris deponit honorum."  
5.113-4.

2.7.46-7 "There, as in glistring glory she did sitt,  
She held a great gold chaine ylincked well,  
Whose upper end to highest hrvern was knitt,  
And lower part did reach to lowest hell;  
And all that preace di round about her swell  
To catchen hold of that long chaine, thereby  
To cline aloft, and others to excell:  
That was Ambition, rash desire to sty,  
And every linck thereof a step of dignity.

Some thought to raise themselves to high degree  
By riches and unrighteous reward;  
Some by close sheldring; some by flattery;  
Others through friendes; others for base regard;  
And all, by wrong waies, for themselves, kept others low;  
Those, that were low themselves, held others hard,  
He suffred them to ryse or greater grow;  
But every one did strive his fellow downe to throw."  
3.52ff; 5.1120ff.

2.10.11 "the forte of Reason" 2.7, "edita doctrina sapientum  
templa serena"

3.4.42 "great Neptunes necke" (personification of the sea)  
Lucretius has "Neptuni corpus" 2.472.



"Great Venus! queene of Beautie and of Grace,  
 The ioy of gods and men, that under shie  
 Doest fayrest shine, and most adorne thy place;  
 That with thy smiling looke dost pacifie  
 The raging seas, and helpest the stormes to flie;  
 Thee, goddesse, thee the winds, the clouds doe feare;  
 And, when thou spreadst thy mantle forth on him,  
 The waters play, and pleasant lands appeare,  
 And heavens laugh, and al the world shows ioyous cheare:

"Then doth the daedale earth throw forth to thee  
 Out of her fruitfull lap abundant flowres;  
 And then all living wights, soone as they see  
 The Spring breake forth out of his lusty bowres,  
 They all doe learne to play the paramours:  
 First doe the merry birds, thy pretty pages,  
 Privily pricked with thy lustfull powres,  
 Chirpe loud to thee out of their leavy cages,  
 And thee their mother call to coole their kindly reges.

"Then doe the salvage beasts begin to play  
 Their pleasant friskes, and loath their wonted food:  
 The lyons rore; the tygers loudly pray;  
 The raging buls rebellow through the wood,  
 And breaking forth dare tempt the deepest flood  
 To come where thou doest draw them with desire:  
 Se all things else, that nourish vitall blood,  
 Soone as with fury thou doest them inspire,  
 In generation seeke to quench their inward fire.

"So all the world by thee at first was made,  
 And dayly yet thou doest the same trayre:  
 No ought on earth that merry is and glad,  
 No ought on earth that lovely is and fayre,  
 But thou the same for pleasure didst prepare:  
 Thou art the root of all that ioyous is:  
 Great god of men and women, queene of th' ayre,  
 Mother of laughter, and wel-spring of blisse,  
 O graunt that of my love at last I may not misse!"

This invocation is taken from that of the same goddess,  
 at the opening of Lucretius poem and is regarded as one  
 of the finest translations in our language.

5.2.39 "What though the sea with waves continuall  
 Doe eate the earth, it is no more at all;  
 Ne is the earth the lesse, or loseth ought:  
 For there is nothing lost, that may be found if sought."

"haud igitur penitus pereunt quaecumque videntur,  
 quando aliud ex alio reficit natura nec ullam  
 rem ligni patitur nisi morte minuta aliene."



5.7.9 "Mother Earths desire lay" 1.251

5.12.1 "O sacred hunger of ambitious mind,  
That impotent desire of men to finde  
Whom neither dread of God, that mighte mighte,  
Nor lawes of men, that common-weales containe,  
Nor bands of nature, that wille leastes restraine,  
Can keepe from outrage and from doing wrong,  
Where they may hope a kingdome to obtaine:  
No faith is firme, no trust can be so strong,  
No love so lasting then, that may enduren long."  
3.59-73.

Mutability C.7.28-31: 5.737-747. *The Seasons.*

Vergil's Gnat:

70 "Well may appeare ly prooffe of their mischaunce  
The chaungfull turning of mens slipperie state,  
That none, whom fortune freely doth advaunce,  
Himselfe therefore to heaven should elevate:  
For loftie type of honour, through the glaunce  
Of envies dart, is downe in dust prostrate;  
And all, that vaunts in worldly vanitie,  
Shall fall through fortunes mutabilitie."  
CCf. 3.59-78. 5.1120ff.

Amoretti 4. "Earth with divers-colord flowre" 1.7 "daedala tellus"

Prothalamion:

2. "Sweete-breathing Zephyrus" 5.730

Statius.

The Fairie Queene:

1.1.37

1.5.22 Demogorgon Theb. 4.516f

4.2.47

Apuleius.

The Fairie Queene:

3.6.50 "And his trew Love faire Psyche with his playes,  
Fayre Psyche to him lately reconcyld,  
After long troubles and unmeet upbrayes,  
With which his mother Venus her revyld,  
And eke himselfe her cruelly exyld:  
But now in stedfast love and happy state  
She with him lives, and hath him borne a chyld,  
Pleasure, that doth loth gods and men aggrate,  
Pleasure, the daughter of Cupid and Psyche late."  
Met. 6.23-4.



Mulioptmos:

130

"Not yet unmindfull, how not long agoe  
Her sonne to Psyche secrete love did beare,  
And long it close conceal'd, till nickle woo  
Thereof arose, and manie a rufull teare;"

Met. 65.

*Terence*

Terence

6.11.1

"the winged god, to let men weet

That here on earth is no sure happinesse,  
A thousand sowres hath tempered with one sweet,  
To make it seeme more deare and dainty, as is meet."

"Amantium irae, amoris integratiost"

*Cf Catullus, 68. 18.* Andr. 555.



Of the poets of Spenser's period, Michael Drayton in his poems alludes to some of the Ovidian myths-Phaeton, Actaeon, Io and Argus, Danae, Boreas and Orithyia, Orpheus, Prometheus, Proserpine and Endymion.

William Warner in 'Albion's England' alludes to the deception played upon Apphitruo, to Galanthis and the killing of the snakes by Hercules, to Apollo hired out as a shepherd to Admetus, to Hercules' labors and to the story of Callisto.

The spirit of Samuel Daniels' sonnets to Delia is as follows:

"Restore thy tresses to the golden ear;  
Yield Citherea's son those arks of love;  
Bequeath the heav'ns the stars that I adore;  
And to th' Orient do my pearls remove.  
Yield thy hand's pride unto th' ivory white;  
Th' Arabian odours give thy breathing sweet:  
Restore thy blush unto Aurora bright;  
To Thetis give the honour of thy feet.  
Let Venus have thy graces, her resin'd;  
And thy sweet voice give back unto the spheres;  
And yet restore thy fierce and cruel mind  
To Hyrcan tigers, and to ruthless bears.  
Yield to the marble thy hard heart again;  
So shalt thou cease to plague, and I to pain."

Sir Jno. Davies in 'The Soul of Man' alludes to the power of Amphion's lyre, to Prometheus' theft of fire, to Meleager's brand, to Medea repairing Aeson's youth and in other poems to Astraea and chaste Penelope.

Fulke Greville (Lord Brooke) in 'A Treatise of Monarchie' alludes to the golden age, to Narcissus, to Midas, and to several of Hercules' labors; in the 'Declination of Monarchy' to Lycaon's and Tereus' transformations, to Megaera, Orestes, Pentheus; in a 'Treatise of Human Learning' to Pygmalion, to Vergil's description of Fama, and to changing Proteus; in 'Of Strong Tyrants' to Tantalus and Battus; in 'Of Nobility' to canonized Hercules, Cassiopea, Erigone, Castor, Pollux, Orion and Bootes; in sonnet 17 to Cynthia and Endymion, in Sonnet 33 to Danae and Leda.

William Drummond in Sonnet 6 alludes to the phoenix, in Sonnet 9 to Cynthia and Endymion, in Sonnet 13 to Adon and Clitia, in Sonnet 18 to Amphion, in Sonnet 25 to Narcissus, in Sonnet 34 to Phaeton, in Sonnet 35 to Boreas; the subjects of some of his madrigals and epigrams are - 'The Statue of Medusa', Narcissus, Icarus, 'The Boar's Head' and Niobe. 'Kisses Desired' refers to Catullus C.5:

"Yet will I cease to crave  
Sweet kisses in such store,  
As he who long before  
In thousands them from Lesbia did receive."

The sonnets of the Earl of Stirling allude to the Endymion myth, to the contest between Achelous and Hercules for the hand of Deianira, to Medusa's snaky locks and to Actaeon.



English drama begins with the Mystery and Miracle plays, the Morality and the Interlude. The conception of the *Miles Gloriosus* was an old one beginning with *Hunferth* in *Beowulf*, *Ray the Crabbed* of the Arthurian story and in the Mystery plays the role of *Hered*.

The interlude '*Calisto And Meliboea*' published in 1530 is the first dramatic piece to show the influence of Latin comedy- in the young man's desperate love, his application to a procurator, and the handing over of the conduct of the whole affair to the parasite whose character in this case corresponds to the resourceful slave of old comedy. Unlike that character, *Sempronio* proves false to his master's interests. *Daniol's* dream is based on that of *Daemones Rudens* 594ff.

'*Thersites*' (1537) bears a resemblance to the '*Miles Gloriosus*' in the character of the braggart in comparison to whose strength the valour of *Sampson*, *David*, or even the great *Hercules*, amounts to nothing.

'*Jack The Juggler*' is an imitation of the *Amphitruo* of *Plautus*. In the opening speech *Jack the Juggler* tells that he wishes to be revenged on *Jenkin Careaway*, page of *Master Bongrace*, "for a matter that fell between us a-late". The master is to sup at the house of a friend and has commanded *Jenkin* to bring thither *Mistress Bongrace*. The page forgets his errand while loitering by the way and has an improbable story ready for his mistress. When he reaches the house he is accosted by *Jack the Juggler* disguised so as to appear *Jenkin's* own self and a scene ensues modelled on that between *Mercury* and *Sosia* in the *Amphitruo* with a literal translation in a few instances: *Amph.* 302-5 (*Agite pugnī: --- homines quattuor - In soporem collocastis nudos*) and *Amph.* 388-92 where the servant begs to tell the truth without a beating. *Jack* relents. The story of the "double"

which *Jenkins* tells his master later, and the latter's indignation is similar to *Sosia's* rehearsal and *Amphitruo's* reproof *Amph.* 615ff.

'*The Disobedient Child*' by *Thos. Ingelend* imitates *Plautus* in the preparations for wedding festivities. The enumeration of dishes and the air and bustle of the scene between the cooks may be compared with the *Pseudolus* *Act* 1 *Sc.* 2 and *Act* 3. *Sc.* 2, the *Aulularia* *Act* 3. *Sc.* 1 and *Sc.* 5.

'*Ralph Roister Doister*' (published 1566) the first English comedy and written by *Nicholas Udall* owes its construction of plot and the division into five acts to *Plautus* and *Terence*. *Ralph Roister Doister* is the braggart of the *Miles Gloriosus* and *Merrygreek* the *Artotrogus* of that play. Like his prototype, the parasite informs us that his victim is remarkable in two ways- for his great acts in fighting and fray-making and for his attractiveness in the eyes of women. In *Act* 1 *Sc.* 2 *Merrygreek* sums up *Roister Doister's* character in the manner *Amph.* 35-42 where *Artotrogus* on request enumerates *Pyrgopolinices's* exploits. The miles in the English play proves to be a coward. *Simon Suresby* returns thanks to *Neptune* for a safe return home (*Act* 4. *Sc.* 1) in *Theopropides's* manner- *Most.* 431ff.

'*Pronos And Cassandra*' by *George Whetstone* has a scene in which the maid-servant, *Dalia*, is going to market to prepare for a dinner- this is probably suggested by a scene in the *Pseudolus* or *Aulularia*.



'The Rare Triumphs of Love and Fortune' printed 1589 contains a cudgelling scene in the manner of Plautus. 'Tiron' an old English play has a braggart in the character of Pseudocorus whose conquests are equal to those of Pyrgopolinices in the Miles Gloriosus (42-6). Philargurus the covetous old man resembles Euclio the miser of the Aulularia and his distraction, when he discovers that his hidden money is found, is that of Euclio (Aul. 713ff). He rejoices that his daughter is to be taken in marriage without a dowry which condition occurs in Aul. 238, 257-8. His smallness, like Euclio's, extends to the smallest things-even to the counting of colwels (Aul. 87) and to a device for saving his breath (Aul. 302-3).

'The Albumazar' of Tomkins borrows from the Trinummus of Plautus. Antonio, on his return from a sea-voyage returns thanks to Neptune in the manner of Charmides (Act 4 Sc. 1). At his sudden appearance at his own door, Cricca the scheming servant thinks that he is his master's former transformed as the real Antonio is believed to have been drowned. A scene follows in imitation of Tri. Act 4 Sc. 3. Act 3. Sc. 1 contains a reference to the prologue of the Amphitruo 113-5 and Act 4. Sc. 2 to lines 120-1 of the prologue.

In 'Damon and Pithias' (1564-5) by R. Edwards, Damon returns thanks to Neptune for a safe voyage home in the manner of Plautus. The dialogue between Eubulus and Dionysus has several imitations from Seneca:

"Nero calcat iacentem vulgus  
Sen. inuisum opprimit  
"Nero ferrum tuetur principem.  
Sen. melius fides  
Nero decet timeri Caesarem."  
Oct. 467-9

"Fortuna nostra cuncta permittit illi.  
crede obsequenti parcus locus est deo."  
Oct. 463-4

'Calpurnius' in the prologue thus refers to Seneca:

"The sage and witty Seneca  
His words thereto did frame:  
The Honest exercise of kings;  
Men will ensue the same.  
But contrary, wise, if that a king  
Abuse his kingly seat,  
His ignomy and bitter shame  
In fine shall be more great."

"Thyestes 213-7 referred to.

The first English tragedy 'Gorboduc' or 'Ferrex and Porrex' written by Sackville and Norton and represented in 1561 in the words of Sir Philip Sidney is "full of stately speeches and well sounding Phrases, clyming to the height of Seneca, his stile." Reflections on the impetuosity of youth, the danger of pride, the fixity of fate, the fickleness of fortune, the certainty of death are in the vein of Seneca with imitations in the long speeches from Agamemnon and the Troas:

'Tamer and Gismond' by Robert Wilmot imitates Seneca in the dialogue. Act 5 Sc. 1 contains imitations from the Thyestes 627-631 and 743-751.



## Misfortunes Of Arthur

Hughes' 'Misfortunes Of Arthur' (1597-8) in the first two acts is no more than a repetition of Seneca's commonplaces. Corlois' soliloquy on revenge contains imitations from that of the ghost of Tantalus (Thy. 26-32, 192-3). Guinevere's speeches (1.2) are reflections of Thy. 193-5, Ag. 117, 122, Thy. 504, Her. Oct. 307-9, 285-290; her wavering is that of Deianira Her. Oct. 310-14, her reflection on "theft, exile, flight" is taken from Ag. 122-5; her invocation to the furies for aid in revenge is imitated from Thy. 250-4 and the huge project looming before her mind from Thy. 267-70. The commonplaces following are imitations from Thy. 256, 195-6, 1055-7. Med. 155-6, 153-4, Oct. 360. The dialogue between Guinevere and Promia contains imitations from Ag. 150f--Her. Oct. 444-5 and from Her. Oct. 447f--Hipp. 255-6. In the third scene Angharat moralizes on Guinevere's wrath (Her. Fur. 1226-9, Hipp. 26-32) while she decides upon death (Hipp. 263-4) with the despairing cry of Her. Fur. 1266-7, Med. 166-7, Her. Fur. 1269-9. The dialogue between the two on the subject of death is mainly from the Thebais with the oft-imitated passage (151-3), "Each-where is death!--- A thousand ways do guide us to our graves." Guinevere's soliloquy on the determination to die an uncommon death is in the manner of Oedipus 957-73. Dialogue follows in the form of aphorisms from Hipp. 743, Oed. 1041, Hipp. 149, Her. Fur. 1245. In the fourth scene Mordred reflects upon his desperate state in Clytemestra's spirit Ag. 227-32, 147; his fatalism is extracted from Seneca:

"Thine (death) is all that east and west can see:  
For thee we live, our coming is not long:  
Spare us but whiles we may prepare our graves.  
Though thou wert slow, we hasten of ourselves.  
The hour that gave did also take our lives:"

"tibi crescit omne,  
et quod occasus uidet et quod ortus.

Parce uenturis. tibi mors paratur.  
sic licet segnis, proparamus ipsi.  
prima quae uitam dedit hora, carpit."  
Her. Fur. 874-8

Guinevere's repentance is that of Clytemestra's Ag. 240-4 and her remonstrance with Mordred for his instigations is a reiteration of Clytemestra's address to Aegisthus Ag. 262-8. In the dialogue that follows, several aphorisms are found which are recurrent in later English writers:

"per scelera semper sceleribus tutum est iter" Ag. 116  
"Et ferrum et ignis saepe medicinae loco est" Ag. 153  
"Rapienda rebus in malis praecepta uia est" Ag. 155

In Act 2.Sc.2 the dialogue between Conon and Mordred on kingly rights and duties is referred to like sentiments in the 'Octavia' and 'Troas':

"Con. The best redress from rage is to relent.

Mor. 'Tis better for a king to kill his foes.

"Nep. iusto esse facile est ad iracundiam ire.  
Sen. magis timor quam ira clementia est."



Here extinguere hostem nō timetis cōstitit."

Oct. 452-5

Mord. The subjects must not judge their king's decrees.

Con. The subjects' force is great!

Mord. Greater the king's!

"Nutr.uis magna populi est.

Oct. principis maior tamen."

Oct. 180

"Con. The more you may, the more you ought to fear. Oct. 462

Mor. He is a fool that feareth what he may.

Con. Not what you may, but what you ought, is just.

Oct. 465-6

Mord. The laws do license as the sovereign lists.

Con. Least thought he lists; whom laws do licence most.

Troas 344-5

Mord. The fates have heav'd and rais'd my force on high.

Con. the gentler should you press those that are low."

Troas 704-5

Reflections from Hipp. 448-51, Theb. 555-9, Oct. 504-6 follow; the sentiments on popular favor are from the Thyestes:

"Then is a kingdom at a wished stay,

When whatsoever the sovereign wills or hills,

Men be compell'd as well to praise as bear,

"Atr: maximum hoc regni bonum est,

quod facta domini cogitur populus sui

tam ferre quam laudare:"

Thy. 205-7

Con. But whoso seeks true praise and

just renown,

Would rather seek their praising hearts than  
tongues."

"At qui fauoris gloriam veri petit,

animoprimis quem uoce laudari uolet.

Atr. laus uere et humili saepe contingit uiro,

non nisi potenti falsa: quod nolunt, uolunt"

Thy. 208-12

Mordred moralizes in the manner of Her. Fur. 332ff, Her. Oct. 353, Oct. 86, Hipp. 1003, 1014-6, 1008-9 most of the passages expressing Seneca's hopeless fatalism.

Arthur's speech (Act 3. Sc 1, on the instability of human affairs is in the vein of the Troas 432-3, 267-83, with additional reflections from Oct. 953, Her. Oct. 107-10; and a dialogue from the Thyestes 442-6. Many aphorisms occur throughout the remaining acts with reflections on the dangers of high place from Thy. 391-2, 401-3, Her. Oct. 698-703. Act 4. Sc 1 contains the sentiment of grief appropriated by later English poets—"Curas leues loquuntur, ingentes stupent" from Hipp. 615 and Act 5. Sc 1 a reflection upon the giddiness of the common people Her. Fur. 171ff. The Epilogue is in the vein of the Thyestes 612-20 and 613-4 "quem dies uidit ueniens superbum, hunc dies uidit fugiens iscenter."



(1599).

Kyd's 'Spanish Tragedy' borrows the ghost from Seneca, imitates his dialogue, and in Act 4: Sc.4 quotes the oft-imitated aphorism "Per scelus semper tutum est sceleribus iter" Ag.116.

Tourneur's 'Revenger's Tragedy' imitates Seneca in Act 2.Sc.4

"It well becomes that judge to nod at crimes  
That does commit greater himself, and lives."

Ag.268

and in Act 4 Sc.2

"O thou almighty patience! 'tis my wonder  
That such a fellow, impudent and wicked,  
Should not be cloven as he stood;  
Or with a secret wind burst open!  
Is there no thunder left; or is't kept up  
In stock for heavier vengeance?(thunder)  
there it goes!"

"magne regnator deum  
tam lentus audis scelera? tam lentus uides?  
Ecquando saeva fulmen emittes nunc,  
Si nunc serenum est"

Hipp.679ff

Act 4 Sc.4 "We have grief too, that yet walks without tongue;"

Hipp.116"Curae leves loquuntur, majores  
stupent"



## George Peele

George Peele, one of the University men is indebted to Seneca in Edward 1 in the dialogue and to Plautus in the 'Old Wives' Tale' where long names are imitated in the manner of the 'Miles Gloriosus' 14 and of the Pseudolus 991. Edward 1 contains quotations from Horace Ep. 1.2.69 and Ars Poet. 139 also from Juv. 10.22. Much of the material for 'The Arraignment Of Paris' is derived from Ovid Her. 9 and Ep. 15(16); Act. 3.66.1 contains an invocation to Melpomene (Horace, C. 11.24.3) and reference to Rhamnusia (Catullus C. 64.395:66.71). 'The Tale Of Troy' refers to Hecuba's dream, Ep. 15(16) 43ff (Ovid), to Penelope (Ep. 15(16) 97, to Paris' seizure of Helen and its consequences (Horace C. 1.15.1ff), to the sacrifice of Iphigenia Lucr. 1.66ff, Met. 12.31ff, to the death of Achilles Met. 12.605 and to the events of Aeneid 2. 'The Battle Of Alcazar' alludes to Allecto Aen. 7.324ff. Many allusions to Ovid's myths occur both in the plays and in the poems.

## Robert Greene

The early plays of Greene show the influence of Seneca. 'The Tragedy Reign of Selinus' opens with reflections upon the cares of the sceptre and its risks in the spirit of the Thyestes 599ff and the Hippolytus 516ff. Seneca's dialogue is imitated in lines 1386ff:

Aco. It is the greatest glory of a king

When, though his subjects hate his wicked deeds,  
Yet are they forc'd to bear them all with praise.

Aga. Whom fear constrains to praise their prince's deeds  
That fear eternal hatred in them feeds.

Aco. He knows not how to sway the kingly race,  
That loves to be great in his people's grace;  
The surest ground for kings to build upon,  
Is to be fear'd and curs'd of every one.

What, though the world of nations me hate?  
Hate is peculiar to a prince's state.

Aga. Where there's no shame, no care of holy law  
No faith, no justice, no integrity,  
That state is full of mutability.

Aco. Bare faith, pure virtue, poor integrity,  
Are ornaments fit for a private man;  
Beseems a prince for to do all he can."

Thy. 204-213

2049 "The sweet content that country life affords,  
Passeth the royal pleasures of a King;  
For there our joys are interlaced with fears,  
But here no fear nor care is harboured,  
But a sweet calm of a most quiet state."  
an expression of Her. Fur. 160-4

Allusions to Plautus are found in 'Orlando Furioso' where Hercules is spoken of as Alcmena's child (Amph. 1123) and in Alphonsus King of Arragon to Jupiter as Amphitruo (Pro. 120).



'The History of Orlando Furioso' contains several allusions to Terence-"Thrasonical madcap" with reference to Thraso the miles of the Eunuchus and "Gnathonical companion" with reference to Gnatho the parasite of the same work."Lupus in fabula" a quotation in this same work is taken from 'Adephoe' 537.

Ovid

'The History of Orlando Furioso'

Venus' doves Amor.1.2.23

Danaë myth Met.6.113

Hercules' love for Iole Her.9.133

Pirithous' descent for Proserpine Ex Pont.2.3.43

Latona's son on his flaming couch Met.2.1-2

Typhoeus' head Met.5.348

Tisiphone Met.4.481

Paris the shepherd beloved Her.5.79-80

by Penone

Adon's flowers Met.10.723-9

Medusa Met.4.783ff

Hercules, lion's skin and club Met.9.235-6

the tubs of the Belides Met.10.43-4

Deianira's gift to Hercules Met.2.157ff

Mnemosyne Met.6.114

Deluge of Deucalion's days Met.1.318

Semele Met.3.309

the Colchian fleece of gold Met.7.155-6

'A Looking-Glass For London and England'

Endymion Ep.17 (19)63

Danaë (Met.6.113) Semele (Met.3.309)

the three goddesses mustered in Ida Ep.15(16)65

Endymion Ep.15(17)61ff

Orion Met.3.207

fierce Medusa Met.4.783ff

"This is my Morn, and I her Cephalus Met.7.703-4

'History of Friar Bacon and Friar Bungay'-further references to Danaë, Semele, Paris and Penone.

"The brazen walls fram'd by Semiramis Met.4.58

'James The Fourth'

2.1 Fortune Cf.Ex Pont. 4.3.49 "Ludit in humanis divina  
potentia rebus,  
Et certam praesens vix  
habet hora fidem"

'Alphonsus, King Of Arragon'

Act 4 "And Morpheus show'd me strange disguised shapes" Met.11.634-5

Act 5 "fickle Fortune's wheel" Trist.1.9.13

Greene's poems contain allusions to Astraea (Met.1.150), to Niobe (Met.6.310) to Baucis and Philemon (Met.8.631) Thetis' foot (Ep.19.60) Endymion's silver love (Ep.17(18) 71) Clytie (Met.4.206)

Horace

'The History of Orlando Furioso'

"mad Orestes" Sat.2.3.133

'Alphonsus, King of Arragon'- Danaë's tower C.3.16.1ff

shepherds and shepherdeses of Vergil's eclogues are alluded to in the pre



## John Lyly.

John Lyly who derives his easy colloquial prose style from the Latin shows the influence of the old Latin comedies.

### Plautus

#### 'Mother Bombie'

An avaricious old man, Memphio, with the help of a scheming servant **plans to bring about a match** between his foolish son (supposedly sane) and the daughter of a wealthy husbandman **Stellio**. In order that his gossiping wife may not disarrange his plans Memphio sends her to his country-house (Lysimachus sends Dorippa his wife **to his country-home** but she suddenly returns and overturns her husband's plans (Mercator 705). Stellio with the aid of his servant is also planning to marry his foolish daughter (supposedly sane) to Memphio's son. The fathers are deceived in that both children are already in love and Dromio Memphio's servants is helping them out in their plans. Two sane children are in love and the marriages of both parties are brought about by the change of clothing a device used in the Eunuchus and Casina. **Through the distinguishing mark, a mole, the contracting parties are found to be brother and sister** (as in the Epidicus). The intriguing servant is given his liberty as in the Plautine plays.

#### 'Endimion'

Sir Tophas a descendant of the braggart captain of the Miles Gloriosus makes his boast that he kills by the dozens but we are informed that **there** is nothing he kills but what he eats. Unlike Pyrgopolinices <sup>who</sup> is in love from the very first, Sir Tophas at the close falls in love with the ugly Lipsas.

5.2 "O lepidum caput" quoted from the Miles Gloriosus 725.

5.2 the enumeration of dishes at the banquet recall a similar list in the Pseudolus Act I Sc. 2.

#### 'Campaspe'

Prologue, || There were two nights to the begetting of Hercules  
Amph. Prol. 113

3.1 "This is Alcmena, unto whom Jupiter came in shape of  
Amphitruon her husband, and begat Hercules!"  
Amph. Prol. 120-1

#### 'Mydas'

1.2 Hicco names a list of things necessary for a woman's head and, as in Plautus, he calls them purtenances.  
Aul. 504ff.



Terence

'Endimion'

- 3.3 "We will travice! Will you go sir? "  
Andr.171"Eamus nunciam intro; i prae, sequor."

Ovid

'Midas'

- 1.1 Grounded on the fable of Midas who wished that **everything** he touched might turn to gold. Met.11.102ff.

"Jupiter was a god, but he knew gold was a greater; and flew into those grates with his golden wings, where he could not enter with his swans! wings! (Met.6.109 and 113) What staid Atalanta's course with Hippomenes? an apple of gold! (Met.10.664ff) What made the three goddesses strive? an apple of gold! (Ep.15(16).65)

- 3.1 Mydas told by the oracle to bathe in Pactolus. Met.11.139ff

"Thou hast pampered up thyself with slaughter, as Diomedes did his horse with blood." Her.9.67-8.

- 4.1 Pan's contest with Apollo. Met.11.153ff

Arion charming the dolphins. Fasti 2.115f

"Had thy lute been of lawrell, and the strings of Daphne's hair, thy tunes might have beene compared to my notes; for then Daphne would have added to thy stroke sweetnesse, and to thy thoughts melodie." Met.1.559

Apollo: A Song of Daphne to the Lute. Met.1.452ff Apollo's love for Daphne.

Pan's song. Syrinx Met.1.699ff

Midas umpire, in favor of Pan, his punishment Met.11.179

- 5.1 The secret betrayed by the reed's whisper. Met.11.190

'The Woman In The Moon'

"lovely Thetis' foote" Ep.19(20).60

- 1.1 "Perseus supports his love Andromeda" Ep.17(18).151ff

- 2.1 "Danae was fayre, and laeda pleas'd me well, Met.9.103,109  
Lovely Calisco set my heart on fyre: Met.2.410  
And in mine eye Europa was a gemme" Met.2.848ff



"And Ariadne's star-light diadem" Met.8.188

4.1 "Here I protest as Helen to her love:

Oscula luctanti tantummodo pauca protervus

Abstulit; ulterius nil habet ille mei." Ep.16(17)27-8.

'Endimion' 2.1 Cynthia-Endymion Ep.17(18).62ff

quotations:

3.3 "dicere quae puduit, scribere jussit amor." Her.4.10

"Militat omnis amans et habet sua castra Cupido" Am.1.9.1

"Non formosus erat, sed erat facundus Ulisses" Ars Amat.2.123

"Quicquid conabar dicere, versus erat." Cf. Trist.4.10.26

3.4 "but friends to be found, are like the Phoenix in Arabia" Met.15.300ff

5.2 "est Venus in vinis, ignis in igne fuit" Ars Amat.1.244

"animus majoribus instat" Ars Amat.2.535

'Campaspe'

3.3 Antiope, one of Jove's loves Met.6.110

4.1 Dedalus old waxen wings- Ep.17(18)49

5.3 Allusion to Pygmalion enamoured of his ivory image Met.10.253ff

'Sappho And Phao'

2.4 "Ulisses was not fair, but wise" Ars Amat.2.123

3.3 "In thee poor Sappho lives, for thee she dies"

Ep. Sappho 187ff

3.4 "Yet Medea made the ever-waking dragon to snort, when shee  
poore soule could not winke.

Medea was in love, and nothing could cause her rest but  
Jason."

Met.7.149-153

4.4 arrows of Cupid-gold and lead-Met.1.470-1

'Gallathea'

Galatea, the nymph of Met.13.738

3.1 "I am not Oedipus to expound riddles" Met.7.759 f

Horace

'Mydas' "quaerenda pecunia primum, est, virtus post nummos"  
quoted from Hor. Ep.1.1.53-4.



3.3 Penelope-C:3.10.11 "Penelopen difficilem procris"

- 4.1 "Orpheus, that caused trees to move with the sweetnesse of his harpe, offereth yearly homage to my lute; so doth Arion, that brought dolphins to his surged notes; and Amphion, that by musique rear'd the walls of Thebes."  
A.P.391-6.

Cicero

'Endimion'

- 2.3 "No more Endimion sleeps, or dies" De Fin' 5.20 mentions his sleep.
- 3.3 "Cedant arma togae"-De Offi. 1.22
- 4.2 "Sic omnia mea mecum porto" -  
Paradoxa Stoicorum

'Campaspe'

- 4.1 "O times! O times! O corruption in manners!"  
In Catilinam 1.1

Vergil

'Mydas'

- 1.1 "quid non mortalia pectora cogit-Auri sacra fames?" Aen.3.56-7  
"The iron world is worne out, the golden is now come"  
Ecl.4.6 "redeunt Saturnia regna"

- 5.1 "To paeans let us sing,  
To the glitterings Delian'king" Aen.12.393,402

'Endimion'

- 5.2 "Agnosco veteris vestigia flammae"-Aen.4.23

'Mydas'

Martial

- 1.2 "Iurat capillos esse, quos emit, suos  
Fabulla numquid, illa, Paule, peierat?" Epig.6.12

- 4.1 "My Daphne's brow enthrones the graces,  
My Daphne's beauty stains all faces,  
On Daphne's cheek grow rose and cherry,  
On Daphne's lip a sweeter lerry"  
Cf. Epig.1.109.1-5 for form.

Lucan

- 'Endimion' 4.2 "caelo tegitur qui non habet urnam" quoted from 7.819



## Christopher Marlowe

Marlowe another University Wit made it the rule of the English stage to follow Seneca. Seneca's physical horrors are represented on the stage, his rhetorical exaggeration is imitated in 'Tamburlaine' and 'Edward Second' contains an instance of his fatalism:

"Base Fortune, now I see, that in thy wheel  
There is a point, to which when men aspire  
They tumble headlong down, that point I touched  
And seeing there was no place to mount up higher,  
Why should I grieve at my declining fall?  
Farewell, fair queen: weep not for Mortimer  
That scorns the world and as a traveller (Cf. Catullus C.3.  
Goes to discover countries yet unknown." 11-12)

Cf. chorus, Thyestes 344ff

"Too true it is, Quem dies vidit veniens superbum,  
Hunc dies vidit fugiens jacentem"  
Thy. 613

'The Jew Of Malta'

5.5 "Undique mors est"

Sen. Theb. 151 has "Ubique mors est"  
Terence

'The Jew Of Malta' 1.1 "Ego mihi meti sum semper proximus:"

"proximus sum egomet mihi" Andr. 636

Ovid

'Hero And Leander' - Ep. 16(17) and 17(18) \.

First Sestiad. Phaeton-Met. 2.124ff

Mercury enchanting Argus-Met. 1.713ff

Second Sestiad: "Like to the tree of Tantalus she fled" Met. 4.459  
Ganymede Met. 10.155ff

'Tamburlaine'

1.2 "the love of Pylades and Orestes" Ex Pont. 3.2.69-70

2.2 "Like to the cruel brothers, of the earth,  
Sprung of the teeth of dragons venomous"  
Met. 3.103ff

3.3 "And as the heads of Hydra, so my power,  
Subdu'd, shall stand as mighty as before:"  
Met. 9.192-3

4.1 "As was the fame of Clymene's brain-sick son  
That almost brent the axle-tree of heaven"  
Met. 1.750-2.

4.3 "Methinks we march as Meleager did,  
Environed with brave Argolian knights,  
To chase the savage Calydonian boar,"  
Met. 8.299ff



4.4 "And make Damascus' spoils as rich to you  
As was to Jason Colchis' golden fleece."  
Met.7.155-6

5.2 "And like to Flora in her morning's pride"  
Fasti 5.195

" "Cimmerian Styx" Met.11.592

## Part 2

1.2 "Pygmalion's lovely girl" Met.10.248ff

2.4 Corinna-"Amor! Bk!2

4.3 "thou took'st the fair Proserpina,  
Joying the fruit of Ceres' garden-plot,  
For love, for honour, and to make her queen"  
Met.5.395

"the milk-white way" Met.1.168-9

'The Tragical History of Doctor Faustus'

Achilles wounded by Paris Met.12.605-6

"Brighter art thou than flaming Jupiter  
When he appear'd to hapless Semele;"  
Met.3.300ff

"O lente, lente currite, noctis equi!"  
Amor.1.13.40

'The Jew Of Malta'

2.1 Morpheus Met.11.635

'2.3 "I'll be Adonis, thou shalt be Love's Queen"  
Met.10.529ff

'Edward The Second'

Actaeon Met.3.194ff

"And what I list command who dare control?  
Major sum quam cui possit fortuna nocere:"  
Met.6.195

'The Tragedy Of Dido, Queen of Carthage'

"the horses of the Night" Amor.1.13.40

"From Juno's bird I'll pluck her spotted pride" Met.1.722-3

"And every Trojan be as welcome here



Act 1. "As Jupiter to silly Baucis' house"  
Met.8.626ff

Act 2 "And would my prayers(as Pygmalion's did)  
Could give it life"  
Met.10.274ff

Act 5 Arion Fasti 2.115ff

### Vergil

'The Tragedy' of Dido, Queen of Carthage'

Act 1 "The Roman sceptre royal shall remain,  
Till that a princess-priest, conceiv'd by Mars  
Shall yield to dignity a double birth,  
Who will eternish Troy in their attempts."  
Aen.1.273

"Achates 'tis my mother that is fled:  
I know her by the movings of her feet- Aen.1.405  
Stay, gentle Venus, fly not from thy son!  
Too cruel, why wilt thou forsake me thus,  
Or in these shades deceiv'st mine eyes so oft?" Aen.1.407

Act 2 Virgil makes Aeneas see the picture of Priamus in the temple  
of Juno.

Act 3 "Meantime Ascanius shall be my charge;  
Whom I will bear to Ida in mine arms,  
And couch him in Adonis purple down"  
Cf. Aen.1.621ff

Act 4 "Hear, hear, O, hear Iarbas' plaining prayers  
Whose hideous echoes make the welkin howl,  
And all the woods Eliza to resound!"  
Aen.4.335

"Let my Phoenissa grant, and then I go. Aen.1.670,713  
Grant she or no, Aeneas must away.

Act 5  
Dido, Aen.4.317-19  
Aen. Aen.4.360-1

"Litora litoribus contraria, fluctibus unda  
Imprecor arma armis; pugnent ipsique nepotes!"  
Aen.4.623-9

"Live, false Aeneas! truest Dido dies; Aen.4.660  
Sic, sic juvat ire sub umbras."



'Tamburlaine The Great'

1.1 "Whom I may term a Damon for thy love:"  
E.8.16

5.1 "triple-headed Cerberus" Aen.6.417

Part Second

1.1 "Giants as big as huge Polypheme" Aen.3.657

Catullus

'Tamburlaine'

Part First 1.2 "Mounted on steeds swifter than Pegasus" C.55.24

Part Second 2.4 "Lesbia" C.5.1

Propertius

'Edward The Second'

"The conquering Hercules for Hylas wept"

El.1.20.48-9

Lucan

Lucan first book translated.



Thomas Nash in 'The Unfortunate Traveller' 1594 inserts a famous quotation from Terence Andria 126-"Hinc illae lacrimae", another from Ovid Ars Amat. 2.123 "Non formosus erat, sed erat facundus Ulysses" and from the Aeneid 3.56-7 "Quid non mortalia pectora cogis, -Auri sacra fames." In 'Lenten Stuffe' 1599 Nash refers to the Rudens of Plautus thus: "Plautus in his Rudens bringeth in fishermen cowering and quaking dunt wet after a storme, and complaining their miserable case in this forme, Captamus cibum e mari, si eventus non venit, neque quicquam captum est piscium, selsi laetit. donum redimus clanculum dominus incaenatum! All the meate that we eate we catch out of the sea, and if there we misse, wel washed and salted, wee sneake home to bed supperlesse: and upon the taile of it hee brings in a parasite that flouteth and bourdeth them thus: Heus vos familia gens hominum ut vivitis ut peritis? howgh you hunger starved gublines or offales of men, how thrive you, howe perish you; and they cringing in their neckes, like rattes smothered in the holde, poorly replicated, Vivemus fame spei sitiq. with hunger, and hope, and thirst we content ourselves." (Cf. Rudens 300ff; 310ff) In 'Four Letters Confitted' further reference to Plautus is made-"thou hast arrogated to thyself more than Lucifer, or any Miles Gloriosus would do"

John Munday's 'John A Kent and John A Cumber' borrows the idea of the "double" from the Amphitruo of Plautus.

'The Foundling' by Edward Moore is an early comedy in imitation of the 'Andria' of Terence. Young Belmont supposed to be discreet in character is really of the same disposition as Pamphilus and like him is trying to get possession of the object of his love. Saddle is the intriguing slave of the play and like Davus makes sure of the purse he is to receive before he undertakes to conduct the affair for his master. Like his prototype, Saddle becomes the confidant of the opposite party. A lawsuit follows as in the Latin play. Fidelia, the foundling, is discovered to be the daughter of the opposed party as in Terence and the play, likewise, has a happy ending.



## Shakspeare.

The next stage of the drama was the work of the playwrights, and among them--Shakspeare, who brought the drama to its highest state of perfection. It is said that Shakspeare had small Latin and less Greek and yet he has drawn most widely from the classics. We know that at the Rotherdam School, Seneca was a favorite author and that Shakspeare was taught to imitate and borrow from him. In 1581, Heywood had brought out a complete translation of Seneca's works and the frequency of plays acted in colleges, theatres and private houses, in Shakspeare's time, was thought to have suggested the names of Seneca and Plautus as dramatic authors. When Polonius says "Seneca cannot be too heavy nor Plautus too light" (Hamlet, A.2.Sc.2) he implies that the works of these authors were stock pieces for representation. These facts together with what he gained from conversation and miscellaneous reading probably account for Shakspeare's knowledge of the classics.

## Seneca.

So great was the influence of Seneca over him that Meres was led to compare the two authors! Seneca appealed to Shakspeare strongly because there was much in ancient tragedy that corresponded with the spirit of Elizabethan times. "Themes such as the horrid banquet of Thyestes, the murder of Agamemnon by his faithless wife and her paramour, the guilty love of Phaedra, the execution of Astyanax and Polyxena, the revenge of Medea, the slaughter of Megara and her children, the fatal jealousy of Deianira, the incest and paricide of Oedipus and the unnatural strife of his sons,--all had their counterpart in the licentiousness of the Elizabethan court, the lustfulness of Henry, the cruelty of Mary and the intrigues of Elizabeth." All the more naturally, then, did Shakspeare turn to themes of lust and crime.

### 'Titus Andronicus'

From Seneca comes the subject and style of 'Titus Andronicus' in which no detail of physical horror is spared. The indebtedness opens with an inexact quotation from the 'Hippolytus':

2.1 ad fin.

"Sit fas aut nefas, till I find the stream  
To cool this heat, a charm to calm these fits,  
Per Styga, per manes vehor"

"et te per undas perque tartareos  
lacus  
per Styga per amnes igneos amens  
sequor."

Hipp. 1188-9.



The hunting scene A.2.Sc.2 may be compared with the opening of Hippolytus':

Tit: "The hunt is up, the morn  
is bright and grey,  
The fields are fragrant, and the  
woods are green:  
Ite, umbrosas cingite silvas,  
Summaque montis juga Cecropii  
Celeri planta lustrate vagi.  
1-3.

Hac, hac alii, qua nemus alta  
Texitur alno; qua prata jacent,  
Quae rorifera mulcens aura  
Zephyrus vernas evocat herbas;  
9-12.

Mar. I have dogs, my lord,  
Will rouse the proudest panther in the chase,  
And climb the highest promontory top."

signum arguti  
Misere canes. vocor in silvas.  
Hac, hac pergam, qua via longum  
Compescit iter.

81-4.

The description of the detested vale in A.2.Sc.3 is reminiscent of passages in Hercules Furens and Thyestes': Palus inertis foeda,  
Tam. "A barren detested vale, you see, it is: Cocyti iacet,  
The trees, though summer, yet forlorn and lean, hic uultur illic lucti-  
O'ercome with moss, and baleful mistletoe. fer bubo gemit  
Here never shines the sun; here nothing breeds omenque triste resonat  
Unless the nightly owl, or fatal raven. infaustae strigae  
And when they showed me this abhorred pit, is.  
They told me here, at dead time of the night, Her. Fur. 690-2  
A thousand fiends, a thousand hissing snakes,  
Ten thousand swelling toads, as many urchins,  
would make such fearful and confused cries,  
As any mortal body, hearing it,  
Should straight fall mad, or else die suddenly."

Hic nocte caeca genere feralis  
deos  
fama est, catenis lucus excussis  
sonat  
ululantque manes. quicquid audire  
est metus,  
illic uidetur; errat antiquis uetus  
emissa bustis turba et insultant  
loco  
maiora notis monstra, quin tota  
solet  
micare silua flamma et excelsae  
latratu nemus  
trino remugit,  
Thy. 668ff.

Tamora's plea A.2.3.163ff resembles that of Agamemnon's in Troas' 336ff, on a like occasion when Pyrrhus sought to appease his father's ghost by the sacrifice of Polyxena. The atmosphere of the passage concerning the murder of Bassianus and the rape of Lavinia A.2.Sc4. is like that of Thyestes' 691ff, Atreus sacrificing his nephews.



At the detection of the crime by means of Lavinia 's pointing out her prototype in the story of Philomel and Tereus, Titus quotes from Seneca:

- 4.1 "Magne Dominator poli, (in Seneca, regnator Deum)  
Tam lentus audes scelera? tam lentus vides?"  
Hipp.671-2. ✓

King Henry 6. Part 1.'

#### 4.5 Stichomythia

'Comedy Of Errors'--abounds in stichomythia

Seneca, Oct. 342ff, Med. 168ff, Ag. 838ff. are instances.

'Midsummer Night's Dream'

1.1 and 3.1. contain instances of stichomythia.

- 1.2. "This is Ercles vein, a tyrant's vein."  
In reference to the bad verse of Hor. Oct!

'King Henry 6. Part 3'

The slaughter and inhumanity of Seneca is continued in the mock crowning of York, the murder of Rutland and of the young prince of Wales.

- 2.5 "Now sways it this wat, like a mighty sea  
Forced by the tide to combat with the wind."  
"Fluctibus uariis agor,  
ut, cum hinc profundum uentus hinc aestus rapit,  
incerta dubitat unda cui cedat malo."  
Ag.139-41.

- 2.5 "methinks it were a happy life  
To be no better than a homely swain:etc"  
Cf.Hipp.516-33. ✓

- 2.6 "As doth a sail, fill'd with a fretting gust,  
Command an ergosy to stem the waves."  
Thy.438-9.

- 3.1 "My crown is in my heart, not on my head;  
(Not deck'd with diamonds and Indian stones;)  
Not to be seen: my crown is call'd content;)  
A crown it is, that seldom kings enjoy."  
"Rex est, qui metuēt nihil  
rex est, qui cupiet nihil.  
mens regnum bene possidet  
hoc regnum sibi quisque dat."  
Thy.387ff.

- 3.1 "Look as I blow this feather from my face,  
And as the air blows it to me again,  
Obeying with my wind when I do blow,  
And yielding to another when it blows,  
Commanded always by the greater gust;  
Such is the lightness of your common men!"



- 3.3 "K. Edw." Now tell me, madam, do you love your children etc  
(Stichomythia as in Med. 171ff.

- 4.6 "I may conquer fortune's spite,  
By living low, where fortune cannot hurt me;"  
Her. Met. 701-3

- 5.6 "Suspicion always haunts the guilty mind;"  
"Scelus aliqua tutum, nulla securum tulit"  
Hipp. 164. ✓

'Richard 3'

- 1.3 "They that stand high, have many blasts to shake them;  
And if they fall they dash themselves to pieces."  
Ag. 57-9.

- 2.2. Duch. "Was never mother had so dear a loss.  
Alas! I am the mother of these griefs;  
Their woes are percell'd, mine are general.  
She for an Edward weeps, and so do I:  
I for a Clarence weep, and so do I:  
I for an Edward weep, so do not they:-  
Alas! you three on me, threefold distress'd  
Four all your tears, I am your sorrow's nurse,  
And I will pamper it with lamentations."  
Troas 1070-2.

- 2.3 Citizens moralize as in the 'Thyestes' on the dangers  
of high place.  
"Before the days of change, still is it so:  
By a divine instinct, men's minds mistrust  
Ensuing danger; as, by proof, we see  
The water swell before a boist'rous storm,  
But leave it all to God."

"Mittit luctus signa futuri  
mens ante sui praesaga mali,  
instat nautis fera tempestas,  
cum sine vento tranquilla tument."

- 4.2. "But I am in Thy. 961-4.  
So far in blood, that sin will pluck on sin."  
Ag. 116.

- 4.4 Several examples of stichomythia are found in this scene.  
'Romeo and Juliet'

The chorus is employed at the end of the first act as a vhet  
to the imagination.

- 1.4. ad fin. ill. présaged Thy. 961-4.

- 1.5. stichomythia

- 3.5 "O fortune, fortune! all men call thee fickle"  
Oct. 463-4.

- 4.3 A vision appears to Juliet as in Oct. 123-7.



'King John'

314 a commonplace in the Senecan manner:

"A sceptre, snatch'd with an unruly hand,  
Must be as boisterously maintain'd as gain'd;  
And he, that stands upon a slippery place,  
Makes nice of no vile hold to stay him up:"

"rapta sed trepida manu  
sceptra optinentur. omnis in ferro est salus!  
quod ciuibus tenere te inuitis scias,  
strictus tuetur ensis. alieno in loco  
haut stabile regnum est!"

Her. Fur. 345-9

'Merchant Of Venice'

4.1 Bass. This is no answer thou unfeeling man.

To excuse the current of thy cruelty.

Shy. I am not bound to please thee with my answer.

Bass. Do all men kill the things they do not love?

Shy. Hates any man the thing he would not kill?

Bass. Every offence is not a hate at first!

Shy. What, wouldst thou have a serpent sting thee twice?"

Examples of sticomychia are found in Troas 449-506.

Thy. 744. In Oct. 344:

"Sen. magnum timoris remedium clementia est.

Nero. extinguere hostem maxima est uirtus ducis.

Sen. seruare ciues maior est patriae patri.

Nero. praecipere mitem conuenit pueris senem.

Sen. regenda magis est feruida adolescentia.

Nero. aetate in hac sat esse consilii reor!"

4.1 -rhetorical exaggeration:

"You may as well go stand upon the beach,  
And bid the main flood bate his usual height;  
You may as well use question with the wolf;  
Why he hath made the ewe bleat, or the lamb;  
You may as well forbid the mountain pines  
To wag their high tops and to make no noise,  
When they are fretted with the gusts of heaven:  
You may as well do anything most hard  
As seek to soften that (than which what's harder?)  
His Jewish heart."

"Thy. Amat Thyesten frater? aethereas prius  
perfundet Arctos pontus et siculi rapax,  
consistet aestus unda et ionio seges  
natura pelago surget et lucem dabit  
nox atra terris, ante cum flammis aquae  
cum morte uita cum mari uentus fidem  
foedusque iungent."

'King Henry 4 Part 1'

Thy .476-482

1.3 -rhetorical exaggeration:

"By Heaven, methinks, it were an easy leap,  
To pluck bright honour from the pale-fac'd moon;  
Or dive into the bottom of the deep,

Where fathom-line could never touch the ground,  
And pluck up drowned honour by the locks;"  
with which compare



"non poterat capi,  
nisi capere uellet. regna nunc sperat mea.  
hac spe minanti fulmen occurret Ioui,  
Hac spe subibit gurgitis tumidi minas  
dubiumque libycae Syrtis intrabit fretum,"  
Thy. 286-90

In 'King Henry 4 Part 2' the character of Pistol is derived from Seneca.

3.1 "My mother, sleep. Liest thou in smoky ribs. Thy. 450 f; Hipp. 520 f  
4.4 Than in the fish-bellied chamber of the great Snuores out the water  
'King Henry 5' employs the chorus at the opening of each act. In the

first chorus, the following lines explain its function:

"Think, when we talk of horses, that you see them  
Printing their proud hoofs in the receiving earth:  
For 'tis your thoughts that now must deck our kings,  
Carry them here and htere; jumping o'er times,  
Turning the accomplishments of many years  
Into an hour-glass."

'Julius Caesar'

1.3 "Nor stony tower, nor walls of beaten brass,  
Nor airless dungeon, nor strong links of iron,  
Can be retentive to the strength of spirit;  
But life, being weary of these worldly bars,  
Never lacks power to dismiss itself."

a reflection from Theb. 151-3:

"ubique mors est. optime hoc cauit deus.  
eripere uitam nemo non homini potest  
at nemo mortem. mille ad hanc aditus  
patuit."

3.1 98 "But Fates, we will know your pleasures;  
That we shall die we know; 'tis but the time  
And drawing days out, that men stand upon."  
Oed. 1008-9:

"omnia certo tramite uadunt  
primusque dies dedit extremum"

'Hamlet'

As in the 'Thyestes, the ghost appears in Acts 1 and 3 (Sc 4).

3.1 Hamlet's soliloquy has the reflectiveness of the Troas:

"To be, or not to be, that is the question;-

"Verum est, an timidos fabula decipit,  
umbras corporibus uiuere conditis;

:(Troas 380)

"who would fardels bear,

To grunt and sweat under a weary life;  
But that the dread of something after death,-  
The undiscover'd country, from whose bourn  
No traveller returns,-puzzles the will;  
And makes us rather bear those ills we have,  
Than fly to others that we know not of?

Thus conscience does make cowards of us all;"

"sed restat miseris uiuere longius?"



en toti morimur nullaue pars manet  
nostri, cum profugo spiritus halitu  
inmixtus nebulis cessit in aera  
et nudum tetigit subdita fax latus?"

387-90

(post mortem nihil est; ipsaque mors nihil,  
uelocis spatii meta nouissima)  
spem ponant auidi, solliciti metum."

406-8

- 3.2. "Our wills, and fates, do so contrary run,  
That our devices still are overthrown;  
Our thoughts are ours, their ends none of our own;"

Seneca's belief in fatalism is as follows:

"non ducunt et quantum cuique temporis restat,  
prima nascentium hora disposuit: causa pendet  
ex causis: privata ac publica longus ordo  
rerum trahit ideo fortiter omne patiendum est  
quia non, ut putamus, incidunt cuncta, sed  
veniunt. olim constitutum est quid gaudeas,  
quid fleas, et quamvis magna videatur varie-  
bate singulorum summa in unum venit: accipi-  
mus peritura perituri."

"ille ipse omnium conditor et rector scripsit  
quidem fata, sed sequitur. semper paret, nihil  
iussit."

De Prov.5.

### 3.4 stichomythia

- 4.3 "Diseases, desperate grown,  
By desperate appliance are relieved,"  
"et ferrum et ignis saepe medicinae loco est"  
Ag.153.

- 5.1 "Now pile your dust upon the quick and dead;  
Till of this flat a mountain you have made,  
To o'ertop old Pelion, or the skyish head  
Of blue Olympus."

"Dost thou come here to whine?  
To outface me with leaping in her grave?  
Be buried quick with her, and so will I:  
And, if thou prate of mountains, let them throw  
Millions of acres on us; till our ground,  
Singing his pate against the burning zone,  
Make Ossa like a wart."



Ossa and Pelion-Ag. 341ff:

"Cum Titanas fulmine uictos  
uidere dei  
uel cum montes montibus altis  
superinpositi  
struxere gradus trucibus monstris,  
stelit inposita  
Pelion Ossa, pinifer ambos  
pressit Olympus."

rhetorical exaggeration;

"ante abextremo sinu  
Hesperia Tethys lucidum attollet diem;  
Et ora damis blanda praebebunt lupi;  
Quam victus animum feminae mitem geram!"  
Hipp. 570-573.

"Egone ut parentis sanguine adpersam manum  
fratrumque gemina caede contingam? prius  
extinguet ortus, referet occasus diem,  
pax ante fida niuibz et flammis erit  
et Scylla siculum iunget Ausoniae latus  
(priusque multo uicibus alternis fugax  
Euripus unda stabit euboica piger.)  
Her. Fur. 376-382

5.2-this scene echoes Seneca's carnality: the king, Laertes and  
Hamlet die from the envenomed rapier and the queen drinks poison."

'King Lear'

Seneca's hopeless fatalism is found not only in the catastrophe  
but also throughout the play. Regan, Goneril and Edmund prove to  
be villainous characters. Edmund works against his father and  
Osmond helps Regan and Goneril both of whom deprive their father of  
his kingdom and suggest the plucking out of Gloucester's eyes. In  
the catastrophe, Goneril poisons Regan and then slays herself.  
Edmund falls by Edgar's sword after he succeeds in bringing about  
innocent Cordelia's execution.

3.6 "When we our betters see bearing our woes,  
We scarcely think our miseries our foes.  
Who alone suffers, suffers most i' the mind;  
Leaving free things, and happy shews, behind:  
But then the mind much sufferance doth o'erskip,  
When grief hath mates, and bearing fellowship.  
How light and portable my pain seems now,  
When that which makes me bend, makes the king bow; "  
like in thought to:

Troas 1019ff

"seque non solum placuisse poenae.  
ferre quam sortem patiuntur omnes  
nemo recusat."  
Troas 1025-7.



4.1.

"To be worst,  
The lowest, and most dejected thing of fortune,  
Stands still in esperance, lives not in fear;  
The lamentable change is from the best;  
The worst returns to laughter."

cujus haud ultra mala

Exire possunt, in loco tuto est situs."

Theb. 198-9

"Nemo confidat nimium secundis,  
nemo desperet aliora lassis:  
miscet haec illis prohibetque Clotho  
stare fort nam, rotat omne fatum!"

Thy. 615 ff.

4.1. "As flies to wanton boys, are we to the gods;  
They kill us for their sport."

Seneca's fatalism:

"At gens hominum fertur rapidis  
obuia fati incerta sui.

Her. Fur. 186-7

certo veniunt ordine Parcae.  
nulli iusso cessare licet,  
nulli scriptum proferre diem:  
recipit populos urna citatos."

Her. Fur. 191-4.

4.3! "It is the stars,

The stars above us govern our condition;"

"quicquid est quod nos sic vivere, sic mori  
iussit, eadem necessitate et deos adligat.  
inrevocabilis humana pariter ac divina cursus  
vehit."

De Prov. 5

4.6. "Better I were distract:

So should my thoughts be sever'd from my griefs,  
And woes, by wrong imaginations, lose  
The knowledge of themselves."

"uel sit potius

mens uesano concitata motu  
(error caecus qua coepit eat.)  
solus te iam praestare potest  
furor insontem, proxima puris  
sors est manibus nescire nefas."

Her. Fur. 1100-1105.

5.2. "Men must endure

Their going hence, even as their coming hither,  
Ripeness is all."

"Par ille est superis cui pariter dies  
et fortuna fuit! mortis habet uices  
lente cum trahitur uita gementibus.

quisquis sub pedibus fata rapacia  
et puppem posuit fluminis ultimi,  
non captiua dabit bracchia uinculis  
nec pompae ueniet nobile ferculum."

(numquam est ille miser cui facile est mori)

Her. Oct. 1024



'Macbeth'

A play in which crime is the chief motive. Many reflective passages are in the Senecan manner!

1.5

"Come, come, you spirits

That tend on on mortal thoughts, unsex me here;  
And fill me, from the crown to the toe, top-full  
Of direst cruelty! make thick my blood,  
Stop up the access and passage to remorse,  
That no compunctious visitings of nature  
Shake my fell purpose, nor keep peace between  
The effect and it!"

"nunc nunc adeste. sceleris ultrices deae  
crimen solutis squalidae serpentibus  
atram cruentis manibus amplexae facem  
adeste thalamis horridae quondam meis  
quales stetitistis."

Med. 13-17

1.718 "We still have judgment here; that we but teach  
Bloody instructions, which, being taught, return  
To plague the inventor:"

"quod quisque fecit, patitur, auctorem scelus  
repetit suoque premitur exemplo nocens"

Her. Fur. 739-40

2.2.35 "Methought, I heard a voice cry, Sleep no more!  
Macbeth does murder sleep, the innocent sleep!  
Sleep, that knits up the ravell'd sleeve of care,  
The death of each day's life, sore labour's bath,  
Balm of hurt minds, great nature's second course,  
Chief nourisher in life's feast,--"

"tuque o domitor somne malorum,  
pars humanae melior uitae,  
uolucer matris genus Astraeae  
frater durae languide mortis,  
ueris miscens falsa futuri  
certus et idem pessimus auctor:

Pater o rerum, portus uitae,  
lucis requies noctisque comes  
qui par regi famuloque uenis:  
pavidum leti genus humanum  
cogis longam discere mortem:

Her. Fur. 1071-1081

2.2.60 "Will all great Neptune's ocean wash this blood  
Clean from my hand? No, this my hand will rather  
The multitudinous seas incarnadine,  
Making the green one red"

"quis eluet me Tanais? aut quae barbaris  
Maecotis undis Pontico incumbens mari?

Non ille toto magnus Oceano peteret  
Tantum exierit sceleris?"

Her. 715-18 723-6

"quis Tanais aut quis Nilus aut quis persice  
violentus unda Tigris aut Phoenis ferox  
Tasusue Nilusue Iudaeus  
Maecotis in me gelida transundet mare



Haerebit altum facinus."

Her. Fur. 1370-6

2.4.7

"by the clock 'tis day

And yet dark night strangles the travelling lamp,  
Is it night's predominance, or the day's shame  
That darkness does the face of earth intomb,  
When living light should kiss it?"

"fugit lux alma et obscurat genas  
nox alta et aether abditus tenebris latet."

Ag. 763-4.

4.2. / "Things at the worst will cease or else climb upward  
To what they were before,"

Theb. 198-9.

4.3 "Rosse. "Let not your ears despise my tongue ever,  
Which will possess them with the heaviest sound,  
That ever yet they heard."

"Dyrrae minister sortis hoc primum peto,  
ut ore quamvis uerba dicantur meo  
non esse credas nostra:"

Troas 533-5.

4.3. 2 W. Mal. "Give sorrow words; the grief that does not speak  
Whispers the o'erfraught heart and bids it break."  
"curae leues loquuntur ingentes stupent."

Hipp. 606.

6115

5.3 Macb. "I have lived long enough: my way of life  
Is fall'n into the sear, the yellow leaf:

And that which should accompany old age,  
As honour, love, obedience, troops of friends,  
I must not look to have; but, in their stead,  
Curses,"

"Cur animam in ista luce detineam amplius  
morerque nihil est. cuncta iam amisi bona:  
mentem arma famam coniugem gnatos manus  
etiam furorem. nemo polluto queat  
animo mederi. morte sanandum est scelus.

Her. Fur. 1265-9.

5.3 "Canst thou not minister to a mind diseased?"

Her. Fur. 1268:

Antony and Cleopatra

47110

Cymbeline'

"The shirt of Nessus is upon me: Teach me,  
Alcides, thou mine ancestor, thy rage;  
Let me lodge Lichas on the horns o' the moon;  
And with those hands that grasp'd the bear's club,  
Subdue my worthless self. Her. Oct. 815-22

4. 2 "Some falls are means the happier to arise"

"hic forsitan te casus excelso magis  
solio reponet."

Troas 896-7.



Pro. "Ye elves of hills, brooks, standing lakes,  
and groves;

And ye, that on the sands with printless foot  
Do chase the ebbing Neptune, and do fly him  
When he comes back; you demi-puppets, that  
By moonshine do the green-sour ringlets makes,  
Whereof the ewe not bites; and you, whose pastime  
Is to make midnight mushrooms; that rejoice  
To hear the solemn curfew; by whose aid  
(Weak masters though ye be) I have bedimm'd  
The noontide sun, call'd forth the mutinous winds,  
And 'twixt the green sea and the azured vault  
Set roaring war; to the dread rattling thunder  
Have I given fire, and rifted Jove's stout oak  
With his own bolt; and strong based promontory  
Have I made shake, and by the spurs pluck'd up  
The pine and cedar; graves, at my command,  
Have waked their sleepers; open'd, and let them forth  
By my so potent art:"But this rough magic

"Tibi more gentis uinculo soluens comam  
"secreta nudonemoranlustraul pede  
et euocaul nubibus siccis aquas  
egique ad imum maria et Oceanus graues  
interius undas aestibus uictis dedit.

Die relicto Phoebus in medio stetit  
hyadesque nostris cantibus motae labant  
pariterque mundus lege confusa aetheris  
et solem et astra uidit et uetitum mare  
tetigistis ursae. temporum flexi uices.

Aestiua tellus floruit cantu meo,  
coacta messem uidit hibernam Ceres.  
uiolenta Phasis uertit in fontem uada.  
et Hister in tot ora diuisus truces  
compressit undas omnibus ripis piger."

Med. 755-772.

"artibus magicis fera  
coniungia nuptae precibus admixtis ligant.  
uernare iussi frigore in medio nemus  
missumque fulmen stare, concussi fretum  
cessante uento, turbidum explicui mare  
et sicca tellus fontibus patuit nouis,  
habuere motum saxa dis ussu fores:  
umbrae stetit et mea iussi prece  
manes loquuntur. sonuit infernus canis,  
mare terra caelum et tartarus seruit mihi.  
nox media solem uidit et noctem dies  
nihilque leges ad meos cantus tenent:  
flectemus illum, carmina inuenient iter."

Her. 9et. 457-66.

But this rough magic

I here abjure; and when I have required  
Some heavenly music, (which even now I do,)  
To work mine end upon their senses, that  
This airy charm is for, I'll break my staff,



Bury it certain fathoms in the earth,  
And deeper than did ever plummet sound  
I'll drown my book".

'Winter's Tale' but I have 1-2 rhetorical exaggeration  
2.1 that honourable grief lodged here, which burns  
3.2 the bug which you would fright me with, I seek  
To me can life be no commodity;"

"tuta est perire quae potest debet cupit."

Troas 583

"nam mori uotum est mihi"

586

4.1 Time as Chronos.

'The Passionate Pilgrim'

10 "Beauty is but a vain and doubtful good,  
A shining gloss, that fadeth suddenly;  
A flower that dies, when first it 'gins to bud,  
A Brittle glass that's broken presently;  
A doubtful good, a gloss, a glass, a flower,  
Lost, vaded, broken, dead within an hour."

"Anceps forma bonum mortalibus,  
Exigui domum breve temporis,  
Ut vellox celeri pede laberis!  
Non sic prata novo vere decentia  
Aestatis calidae despoliat vapor,  
Saevit solstitio cum medius dies,  
Et noctem brevibus praecipitat rotis;  
Languescunt folio lilia pallido,  
Et gratae capiti deficiunt rosae;  
Ut fulgor, teneris qui radiat genis,  
Memento rapitur! nullaque non dies  
Formosi spoliū corporis abstulit.  
Res est forma fugax. quis sapiens bono  
Confidat fragili? dum licet, utere.  
Tempus te tacitum subruet, horaque  
Semper praeterita deterior subit."

Hipp. 761-776.



## Plautus.

Shakspeare borrowed much that was the best of Plautus--his braggart captain, the plot of the *Menaechmi*, and the most important scene of the *Trinummus*. Striking parallels to single lines and episodes of other Plautine plays may be found:

### 'Loves Labour Lost'

- 5.1. "O, they have lived long in the alms-basket of words! I  
I marvel, thy master hath not eaten thee for a word; for  
thou art not so long by the head as honorificabilitudinitat-  
ibus:"  
long word as in the *Captivi* 235:

"Thensaurochrysonichrysidēs"

### 'Comedy Of Errors'

The 'Comedy Of Errors' is founded on the '*Menaechmi*' of Plautus (first translated by W. Warner 1595) with a hint from the *Amphitruo*. In the '*Menaechmi*', the wife of a Syracusan merchant gave birth to two sons so similar in appearance that their own mother could not distinguish one from the other. At ten years of age, one of them, *Menaechmus*, was taken by his father on a voyage to Tarentum where the child was stolen and carried off to Epidamum in which city he finally married a wealthy wife who proved to be a shrewish honest. Grief over the loss of his son killed the father and and their grandmother changed the name of the remaining son *Sosicles* to *Menaechmus* the name of the stolen child. *Menaechmus Sosicles* when grown to manhood, with his servant *Messenio* starts out in search of his brother and after six years of wandering arrives at Epidamum where complications begin. *Menaechmus* of Epidamum finds the society of the courtesan *Erotium* more congenial than that of his wife and is in the habit of presenting his wife's clothes and jewels to his mistress. A dinner prepared for him at the home of *Erotium* is eaten by his brother and ludicrous incidents take place in which the cook, the parasite, *Erotium*, the doctor, the wife and father-in-law of *Menaechmus* of Epidamum all take part. The doctor and father-in-law adjudge *Menaechmus* of Epidamum insane and he is carried off but is rescued by *Messenio* who devises an explanation of difficulties and restores peace for which he is given his liberty and *Menaechmus* of Epidamum resolves to go back with his brother *Menaechmus Sosicles* to his native city.

The 'Comedy of Errors' has been made more intricate in plot by the introduction of a double for the slave as well as for the master. This may have been taken from the double of *Sosia* in the *Amphitruo*. In the English comedy, we have the long separation, the meeting under peculiar circumstances, the characters of the wife and courtesan with the omission of the role of the cook, parasite, doctor and father-in-law and the introduction of the merchant, goldsmith, the mother of the twins and the wife's sister. The outline of the play



is as follows: Aegaeon a merchant of Syracuse made prisoner by war in Ephesus is brought before the Duke and condemned to death. After telling his story, he is granted a respite. His wife had given birth to twin boys exactly alike, at the same time that another pair of twin boys had been borne to a bondswoman. These two boys of the bondswoman, Aegaeon had bought to serve his sons but later, by a shipwreck, he with a son and slave became separated from his wife, his other son and slave. The slaves were named Dromio and the masters were now Antipholus of Ephesus and Antipholus of Syracuse. Antipholus of Syracuse and his servant Dromio come finally to Ephesus and confusion results. In Act 3.1 Antipholus of Ephesus and Dromio are flouted and refused entrance to his own home by the other Dromio whose master is enjoying himself within. The situation here is the same as in the Amphitruo where the master and servant are refused admittance to their own home, are flouted and driven off by Mercury while the double is enjoying himself within. (Amph. 3.6). There is this difference, however, --- in the English play, every one is deceived, in the Latin play, the gods know. In the 'Comedy of Errors' the wife is less shrewdish. One interesting change of incident is her bringing a conjurer to exorcise the evil spirit which she thinks has taken possession of her husband. At the close, all the characters are brought together before an abbey in which Amphitruo of Syracuse and his servant have been compelled to take refuge from mishaps threatening them. Explanations follow quickly. Aegaeon recognizes his long lost mother. The Duke pardons Aegaeon and there is general rejoicing.

### 'Two Gentlemen of Verona'

- 2.6 "I to myself am dearer than a friend"  
Cf. Tri. 1154 "tunica propior palliost"

### 'King Henry 6. Part Second':

- 5.1 "And now, like Ajax Trelamoni-  
On sheep or oxen could I spend my fury!"  
Cf. Capt. 614-5: "Garriet quod neque pes unquam neque  
caput compareat.  
ornamenta absunt: Aiacem, hunc quom  
uides, ipsum uidet."

### 'Romeo and Juliet':

- 1.1 "But all so soon as the all-cheering sun  
Should in the farthest east begin to draw  
The shady curtains from Aurora's bed,  
Away from light steals my heavy son,  
And private in his chamber pines himself;  
Shuts up his windows, locks fair daylight out,  
And makes himself an artificial night:"  
Cf. Tri. 359-375 for effects of love.



'Merchant of Venice':

2.5.

"Jessica, my girl,

Look to my house:-I am right loath to go,  
There is some ill a-brewing towards my rest,  
For I did dream of money-bags to-night."

Lock up my doors: and when you hear the drum,  
And the vile squeaking of the wry-neck'd fife,  
Camber not you up to the casements then,  
Nor thrust your head into the public street,  
To gaze on Christian fools with varnish'd faces;  
But stop my house's ears"

Aul.81 "Redi nunciam intro atque intus serua"

Appl'89f:"Abi intro, occlude ianuam: iam ego hic ero  
Caue quemquam alienum in aedis intronis-  
eris"

3.1

Shylock's grief over the loss of his ducats equal to that  
of the miser Euclio over the loss of his gold (Appl.713: "Perii  
interii, occidi. ff"

'King Henry 4. part First':

1.2. The opening conversation between Prince Henry and Falstaff has  
has been compared with Merc.942ff. Falstaff (Part First and Second) <sup>also in</sup> m.u.  
has been called the best imitation of The Miles Gloriosus.  
Falstaff First Falstaff boasts of his "hundred and fifty  
soldiers" and in Part Second (1.2) he says "I am not only witty  
in myself, but the cause that wit is in other men." When news  
of the king's death arrives, Falstaff exclaims "Pistol, I  
will double charge thee with dignities"--- "The laws of  
England are at my commandment" Pistol is another imitation of  
the Miles.

'Taming of The Shrew':

4.5

"And be it moon, or sun, or what you please  
And if you please to call it a rush candle,  
Henceforth, I vow it shall be so for me."

Bacch.699!"Si tu illum solem sibi solem esse  
diceres,

Se illum lunam credere esse et noctem qui nunc est  
dies."

5.1

This scene is an imitation of A.4.2. of the Trinummus. The  
pedant corresponds to the sycophant, and the same deception  
is played upon Vincentio as upon Charmides. Both acting in  
the interests of the sons of the old men, represent themselves  
themselves as Vincentio and Charmides bringing a dowry. Their  
schemes are brought to an end by the return from abroad of  
the old men, at the moment of apparent success. In the  
'Taming of The Shrew' the pedant appears at the window of  
Lucentio's house. The father, Vincentio, who has just return-  
ed from Pisa, knocks at the door and asks for Lucentio,



telling the pedant at the window to inform the son that his father has returned and is at the door to speak to him. The pedant at the window cries:

"Thou liest, his father is come from Pisa and is here looking out at the window.

Vin. Art thou his father?

Ped. So his mother says if I may believe her.

Pet. Why, how now gentlemen! (To Vincentio) why, this is flat knavery to take upon you another man's name.

Ped. Lay hands on the villain! I believe, 'a means to cozen somebody in this city under my countenance."

Biondello on entering recognizes his old master.

But who is here? mine old master, Vincentio? now we are undone, and brought to nothing.

Vin. Come hither, crack-hemp! (seeing Biondello)

Vin. Come hither, you rogue: What, have you forgot me?

Bion. Forgot you? no, sir: I could not forget you, for I never saw you before in all my life.

Vin. What, you notorious villain, didst thou never see thy master's father, Vincentio?

Bion. What, my old, worshipful old master? yes, marry, sir; see where he looks out of the window.

Vin. Is't so indeed? (Beats Biondello)

Bion. Help, help, help! here's a madman will murder me."

Vincentio is thought to be crazy and as officers carry him off to gaol, he swears he will be revenged. In the 'Trinummus' Charmides who is just returning from abroad accosts a sycophant at his door. The imposter represents himself as the old father bringing money from Callicles for a dowry! Charmides demands his name but the sycophant feigns he has forgotten and goes through a long list until he comes to Charm- which the old man finishes for him in consequence of which he is called an imposter by the sharper. Charmides says: "Proinde tute itidem ut Charmidatus rursum te decharmida" "Quis ego sum igitur? si quidem is non sum qui sum?"

Sy. *demands the money, looks and then continues:* Quid id ad me attinet?

Dum ille me sis quem ego esse nolo, sis mea causa quini lubet.

Puis non is eras qui eras; nunc is factu's qui tum non eras. nunc is factu's qui tum non eras.

Ch. Age siquid agis. Sy. Quid ego agam? Ch. Aurum redde.

Sy. Dormitas, senex.

Ch. Passus Charmidem dedisse aurum tibi. Sy. Scriptum quidem

Ch. Properas an non properas ire actatum ab regionibus, Dormitator, prius quam ego hic te iubeo mulcari male?

The sycophant still persists that he is Charmides

Ch. Ipsus inquam. Charmides sum. Sy. Ergo ipsusne's?

Ch. Ipsissimus.

Abin hunc ab oculis? Sy. Enimvero sero quoniam huc advenis, Vapulabis meo arbitrato et novorum aedilium."

The sycophant leaves with the words "male vive et male" Charmides' meeting with his servant Stasimus is much more successful than the similar meeting in the 'Taming of The Shrew'. Both plays end happily, the anger of the fathers soften and the sons are happily married.



'Merry Wives Of Windsor':

In this play Falstaff the Miles appears as a scholar! Shallow tells us the nature of his exploits: "Knight, you have beaten my men, killed my deer, and broke open my lodge. But not kiss'd your keeper's daughter? Shal. Tut, a pin! this shall be answered. Fal. I will answer it straight, - I have done all this: That is now answered."

In (Al4. So 2) Falstaff receives a beating under much the same circumstances as Pyrgopolinices (M1.1406ff)

'Much To Do About Nothing':

2.1 "She speaks poniards" Aul.152: "lapides loqueris"

'Twelfth Night':

5.1 The corroborated stories of Sebastian and Viola and the discovery that they are brother and sister have their parallel in the 'Menaechni' 1107ff. In the same scene Malvolio is made a gull as is the steward in the Asinaria. Act 4 Scene 2.

'All's Well That Ends Well'

Parolles is an imitation of the braggart captain in Plautus.

'Troilus and Cressida' has a prologue telling us something of the of the action of the play as do the prologues of Plautus.

'Hamlet':

1.3 "Costly thy habit as thy purse can buy,  
But not express'd in fancy;"  
Cf, Aul.541-2: "Pro re nitorem et gloriam pro copiam  
Qui habent meminerint sese unde oriundi siet"

"To thine own self be true;  
And it must follow, as the night the day,  
Thou canst not then be false to any man."

Cf. Amph.652-3: "Virtus omnia in sese habet, omnia  
adsunt bona quem penest uirtus."

3.2 "I will speak daggers to her" Aul.152 "lapides loqueris"

3.4 "Assume a virtue, if you have it not"  
Amph.819: "Saltem, tute si pudoris egeas, sumas  
mutuom."



'Othello'

4.2

Des. "if you have lost him,

4.2

Why., "I have lost him too."

Cf. Amph. 540 "Noli amabo, Amphitruo, irasci Sosiae  
causa mea."

*Pericles - here*

'Cymbeline'

5.4

The close of this scene shows Plautine influence. Cymbeline's sons stolen twenty years before are found, Belario discloses the secret (as does Messeio in the *Menaechmi* and Stalagmus in the *Captivi*) and Cymbeline confirms the discovery by finding a mark on one of the sons as in *Plautus*.

'Pericles'

1.2

This scene has been likened to lines 132-252 of the *Pseudolus* where Pallio addresses his slaves.

As a whole, the play bears many resemblances to the *Rudens*.

2.1

Fishermen appear in the scene as in the *Rudens* A.2.Sc.11. A casket is found as in A.2.Sc.4 of the *Latin Play*.

5.1

The part of the scene relating to the discovery of Pericles' daughter may be compared with lines 1155-1174 of the *Rudens*. Both daughters had been lost in a shipwreck.

'The Tempest'

The exiles of Prospero has been likened to the exiles of Daemones in the *Rudens*, the opening scene of which has been compared with the 'Tempest'.

1. 2

*"bountiful Fortune"*

*Aul. 100: "Bona Fortuna"*



'Romeo and Juliet'

2.2 "He jests at scars that never felt a wound"

Cf. Andr.309: "Facile omnes, quom ualemus, recta  
consilia aegrotis damus."

'Taming of The Shrew'

1.1 "Redime te captum quam queas minimo"

inexactly quoted from Eun.74.

'As You Like It'

5.2 "thrasonical brag"

may have been derived from the word "Thraso" the  
Miles of the Eunuchus.

'Troilus And Cressida'

3.2 "Those scraps are good deeds past; which are devour'd  
As fast <sup>as</sup> they are made, forgot as soon  
As done ,"

Andr.16-7: "nam istaec commemoratio  
Quasi exprobratiost inmemori benefici"

'Hamlet'

1.2 "Frailty, thy name is woman"

Cf. Eun.42-3: "noui ingenium mulierum:  
Nolunt ubi uelis, ubi nolis cupiunt ultro."

'Pericles'

1.1 Lucina Andr.473

Cicero.

'King Henry 6 Part Second'

4.1 "Being captain of a pinnace, threatens more  
Than Bargulus, the strong Illyrian pirate."

Off.2.Cap.11: "Bardulis Illyrius latro"

'Merchant Of Venice'

5.1 "There's not the smallest orb, which thou behold'st,  
But in his motion like an angel sings,  
Still quiring to the young-eyed cherubins:  
Such harmony is in immortal souls;  
But, whilst this muddy vesture of decay  
Doth grossly close it in, we cannot hear it."

De Re Pub.6. Cap.18 ,music of the spheres.

'Henry 5'

3.6 "Fortune is painted plind, with a muffler before her eyes, to  
signify to you, that fortune is plind: And she is painted  
also with a wheel: to signify to you, which is the moral of  
it, that she is turning, and inconstant, and variations, and  
mutabilities, and her foot, look you, is fixed upon a spheri-  
cal stone which rolls, and rolls."

Lael.Cap.15: "Non enim solum ipsa Fortuna caeca est, sed



eos etiam plerumque efficit caecos, quos complexa est:  
itaque efferuntur fere fastidio et contumacia, nec  
quicquam insipiente fortunato intolerabilius fieri  
potest. Atque hoc quidem videre licet, eos, qui antea  
commodis fuerint moribus, imperio, potestate, prosperis  
rebus immutari (spem ab illis veteres amicicias,  
indulgeri novis).

- 5.1 "Doth fortune play the huswife with me now?"  
"illa ipsa rerum humanarum domina, Fortune"  
Pro Marc.2.

'As You Like It'

- 1.2 "Let us sit and mock the good housewife,, Fortune, from her  
wheel" Pro Marc.2

'Hamlet'

- 2.2 "Brevity is the soul of wit"  
De Leg.3.Cap.18: "brevitas non modo senatoris, sed  
etiam oratoris magna laus est in  
sententia."

'Antony And Cleopatra'

- 5.2 "the tuned spheres" De Re Pub.6.18

'Cymbeline'

- 3.4 "'tis slander,  
Whose edge is sharper than the sword; whose tongue  
Outvenoms all the worms of Nile; whose breath  
Rides on the posting winds, and doth belie  
All corners of the world: kings, queens, and states,  
Maids, matrons, nay, the secrets of the grave  
This viperous slander enters."  
De Leg.Cap.23: "Nihil est autem tam volucre quam  
maledictum, nihil facilius emittitur, . . .  
nihil citius excipitur, latius dissipatur"

'The Tempest'

- 1.2 "bountiful Fortune" the goddess of Marc.2

CPliny's Letters.

'As You Like It'

- 3.2 "Time travels in diverse paces with divers persons"  
Ep.4.24: "Si computes annos, exiguum tempus, si  
vices rerum, aevum putes. Quod potest  
esse documento nihil desperare, nullu rei  
fidere, cum videamus tot varietates tam  
volubili orbe circumagi."

'Henry 8'

- 3.2 "I feel within me  
Peace above all earthly dignities,  
A still and quiet conscience."  
Ep.1,22: "Ornat haec magnitudo animi, quae nihil al-  
ostentationes, omnia ad conscientiam referit recteque  
proci non ex ipsa re, sed ex conscientia recte potit."



Ovid.

Of the ~~Latin~~ poets, Ovid's influence over Shakspeare far exceeded that of Vergil and Horace, his tone- brilliant, ornamental and of no great spiritual significance- corresponding to that of the time. The deepening of Shakspeare's mind is apparent from the nature of the myths employed, at the close we find him dealing with the mysterious forces of nature. Ovid's appeal:

'Titus Andronicus'

- 1.1 "Was ever Scythia half so barbarous?  
Oppose not Scythia to ambitious Rome.

The self same gods that arm'd the queen of Troy  
With opportunity of sharp revenge  
Upon the Thracian tyrant in his tent,  
May favour Tamora, the queen of Goths,  
To quit the bloody wrongs upon herself."  
Hecuba, Met.13.439-575

Hecuba carried into captivity by the victorious  
Greeks witnesses the death of her daughter Polyxena  
and discovers that her son Polydorus has been  
treacherously murdered by the Thracian king  
*Polyxena* *Polyxena* Mad with sorrow, she beguiles the  
king into a secret place and tears out his eyes.

- 1.1 Reference to 'Phoebe' among her nymphs. Met.2.405ff-here  
Arcadia is mentioned as a place of frequency.  
Callisto is here called "miles Phoebe"

*See 1.498 better*

- 1.1 reference to Ajax-slaying himself Met.13.390ff.

- 2.1 Semiramis-a "syren" Amor.1.5.11

- 2.1 "The emperor's court is like the house of fame,  
The palace full of tongues, of eyes, of ears;"  
Fama, Met.12 39ff.

- 2.3 "babbling echo" "vocalis nympe" Met.3.357

- 2.3 "His Philomel must lose her tongue to-day"  
Met.6.556

- 2.3 "holy groves " of Dian Met.3.156

- 2.3 "Had I the power, that, some say Dian had,  
Thy temples should be planted presently  
With horns, as was Actaeon's and the hounds  
Should drive upon thy new transformed limbs."  
Story of Actaeon Met.3. 139-252.

- 2.3 "Your swarth Cimmerian  
Doth make your honour of his body's hue  
Spotted, detested and abominable."  
Met.11.592ff.



- 2.3 "So pale did shine the moon on Pyramus  
When he by night lay bathed in maiden blood."  
Met.4.140 ff.
- 2.4 "Fair Philomela, she but lost her tongue,  
And in a tedious sampler sew'd her mind"  
Met.6.576ff.
- 4.1 "And I have read that Hecuba of Troy  
Ran mad through sorrow"  
Met.13.545ff.
- 4.3 "Terras Astraeae reliquit" quoted from Met.1.150
- 5.2 "And worse than Progne I will be revenged"  
Met.6.646ff.
- 5.2 "Come, come, be every one officious  
To make this banquet, which I wish may prove  
More stern and bloody than the Centaurs' feast."  
Met. 12.210ff.

# 1King Henry 6. Part First'

- 1.6 "Astraea's daughter" Met.1.149
- 2.5 "And these grey locks, the pursuivants of death,  
Ne Nestor-like aged, in an age of care!"  
Fasti 3.533 "Nestoris annos"
- 3.2 "Speak not to that railing Hecate"  
Hecate Met.7.194-5.
- 5.3 "See how the ugly wretch doth bend her btows  
As if, with Circe, she would change my shape."  
Met.14. 279ff.

# 'Love's Labour's Lost'

- 1.1 "comorant devouring time."  
Met.15.234ff.
- 1.2 "What great men have been in love?  
Moth. Hercules, master."  
Omphale Her.9.73ff.
- "Hercules' club" Met.9.236. ?
- 4.2 "Dictynna, a title to Phoebe Fasti 6.755.
- 4.3 "For valour, is not love a Hercules  
Still climbing trees in the Hesperides?"  
Met.9.190
- 5.2 "Great Hercules is presented by this imp,  
Whose club kill'd Cerberus, that three-headed canus;  
And when he was a babe, a child; a shrimp;  
Thus did he strangle serpents in his manus."



strangling of the snakes, Her.9.21-2.

5.2 "naked truth" Amor.1.3.14 "Nudaque simplicitas" *Ln.*

5.2 "Hiems, winter" Met.2.30 "glacialis Hiems"

'Comedy Of Errors'

5.1 "I think you all have drank of Circe's cup"  
Met.14. 274ff.

'Two Gentlemen Of Verona'

1.1 "How some Leander cross'd the Hellespont"  
Story, Her.17. (18)

3.1 "Why Phaeton(for thou art Merop's son) wilt thou aspire to  
guide the heavenly car. And with thy daring folly burn the  
world?"  
Met.2.150-324.

3.1 "Hope is a lover's staff: walk hence with that,  
And manage it against despairing thoughts."  
Ex Pont.1.6.39ff.

3.2 "For Orpheus! lute was strung with poets' sinews,  
Whose golden touch could soften steel and stones,  
Make tigers tame, and huge leviathans  
Forsake unsounded deeps to dance on sands."  
Met.11.1-2ff.

4.1 "pale queen of night"  
Ep.17.74.

4.4 "Madam 'twas Ariadne passioning  
For Theseus perjury and unjust flight."  
Her.10 Fasti 3.469ff:  
"Flebat amans coniunx spatiatque litore curvo  
Edidit incultis talia verbis comis:  
,En iterum, fluctus, similis audite querellas!  
En iterum lacrimas accipe, harena, meas!  
Dicebam, memini,"periure et perfide Theseu!"

5.4 "How use doth breed a habit in a man!"  
Sappho,83 "abeunt studia in mores"

'Midsummer Night's Dream'

1.1 "I swear to thee by Cupid's strongest bow;  
By his best arrow with the golden head;  
Met.1.470 "Quod facit, hamatum est et cuspidem  
fulget acuta:"  
By the simplicity of Venus! doves;"  
Am.1.2.23 "Maternas --columbas"



- 1.1 "silver visage" Ep.19f Phoebe  
Ep.19(18).71
- 2.1 "old Hymen's chin and icy crown"  
Met.2.30 "Et glacialis Hiems hirsuta capillos."
- 2.1 "Cupid's fiery shaft"  
Amor.2.9.5 "fax" and "arcus".
- 2.1 "Apollo flies, and Daphne holds the chase,"  
Met.1.528ff.
- 3.1 Allusions to Pyramus and Thisbe, Met.4.55-166.
- 3.2 "and that the moon  
May through the centre creep and so displease  
Her brother's noontide with the Antipodes"  
Met.2.454dea--fraternis languida flammis  
(sister to the sun)
- 3.2 "Cupid's archery" Amor.2.541 "pharetrate Cupido"
- 3.2 "For night's swift dragons cut the clouds full fast."  
Amor.1.13.40 "lente currite, Noctis equi"  
Met.7.219f Medea ascends in a dragon-  
drawn chariot.
- 5.1 "The battle with the Centaurs, to be sung,  
By an Athenian eunuch, to the harp."  
Met.12.210ff.
- "The riot of the tipsy Bacchanals,  
Tearing the Thracian singer in their rage!"  
Met.11.1ff.
- 5.1 The 'Pyramus and Thisbe' tale, the appointment for meeting  
and the tragical death of Pyramus-Met.4.88ff.
- 5.1 "o, grim-look'd night! O night with hue so black!"  
Fasti 6.140.
- 5.1 Pyr: "Not Shafalus to Procrus, was so true."  
This: "As Shafalus to Procrus, I to you."  
Ars Amat.3.725ff.Met.7.707-8.

'King Henry 6. Part Second'

- 1.1 "Methinks, the realms of England, France, and Ireland,  
Bear that proportion to my flesh and blood,  
As did the fatal brand Althea burn'd,  
Unto the prince's heart of Calydon!"  
Met.8.445ff Althaea's grief over the loss of her brothers.  
8.478ff "rogus iste cremet mea viscera" dixit  
Utque manu dira lignum fatale tenebat,  
Ante sepulchrales infelix astitit aras,"  
Althaea casts the brand in the fire(512) and Meleager  
perishes(515ff) "Inscius atque absens flamma Meleagros ab  
Uritur, et caecis torreri viscera sentit 111a  
Ignibus."



- 4.1 "tragic melancholy night" Fasti 6.140
- 5.1 "Whose smile and frown, like to Achilles' spear,  
Is able with the change to kill and cure."  
Met.13.171-2 "ego Telephon hasta  
Pugnantem domui victum orantemque refeci."  
12.112 "opusque meae bis sensit Telephus hastae."
- 5.2 "Meet † an infant of the house of York,  
Into as many gobbets will † cut it,  
As wild Medea young Abyrtus did:"  
Met.7.347ff; Trist.3.9.27-8.

'King Henry 6. Part Third'

- 1.4 "My ashes as the phoenix may bring forth  
A bird that will revenge you all"  
phoenix Met. 15.392ff.
- 1.4 "Now Phaeton hath tumbled from his car"  
Met.2.320
- 2.6 "Phoebus hadst thou never given consent  
That Phaeton should check thy fiery steeds  
Thy burning car never had scorch'd the earth!"  
Met.1.748-303.
- 3.2 "Much rain wears the marble"  
Ex Pont.2.7.39-40  
"utque caducis  
Percussu crebro saxa cavantur aquis,"
- 3.2 "Change shapes with Proteus"  
Fasti 1.369
- 5.1 "Thou art no Atlas for so great a weight"  
Met.4.662
- 5.6 "I Daedalus; my poor boy, Icarus  
Thy father, Minos, that denied our course;  
The sun that sear'd the wings of my sweet boy,  
Thy brother Edward; and thyself, the sea  
Whose envious gulf did swallow up his life!"  
Met.8.183-235.
- 'Richard 3'
- 2.4 "sweet flowers are slow, and weeds make haste"  
Ex Pont.2.1.13-4: "Iuppiter utilibus quotiens iuvat  
imbribus agros,  
Mixta tenax segeti crescere  
lappa solet."
- 2.2 "at lovers' perjuries,  
They say, Jove laughs."  
Met.4.193 "superi risere"
- 2.2 "Else would † tear the cave where echo lies,  
And make her airy tongue more hoarse than mine  
With repetitions of my Romeo's name,"  
Echo, Met.3.348ff. cave Met.3.393ff.



3.2 "Gallop apace, you fiery footed steeds  
Towards Phoebus mansion, such a waggoner  
As Phaeton would whip you to the west  
And bring in cloudy night immediately!"  
Met.2.119ff! )Phaeton drove the chariot of the  
sun that he might prove his divine  
parentage."

3.5 "yon grey  
'Tis but the pale reflex of Cynthia's brow"  
Ep.17(18).71

'Merchant Of Venice'

1.1 "two-headed Janus Fast.1.65 biceps.

1.1 "Which makes her seat of Belmont, Colchos' strand,  
And many Jasons come in quest of her." Met.7.1-8.  
Met.7.155-6 Jason gains the fleece for which  
he sailed in quest.

1.2 " as old as Sybilla"  
Met.14.143ff.

2.1 "Lichas", page of Hercules Met.9.155f.

2.6 "Venus' pigeons" Amor.1.2.23 doves; swans Met.10.708.

3.2. " "Now he goes,  
Than young Alcides, when he did redeem  
The virgin tribute paid by howling Troy  
To the sea-monster:"  
Met.11.212-3.

3.2 "Therefore, thou gaudy gold,  
Hard food for Midas, I will none of thee.  
Met. 11 100ff.

3.2 "We are the Jasons, we have won the fleece."  
Met.7. 155-6.

4.1 "Thou almost mak'st me waver in my faith,  
To hold opinion with Pythagoras,  
That souls of animals infuse themselves  
Into the trunks of men:"  
Met.15.456ff. Pythagoras' beliefs.

4.1 "But mercy is above this sceptred sway,  
It is enthroned in the hearts of kings;  
It is enthroned in the hearts of kings,  
It is an attribute to God himself;  
And earthly power doth then shew likest God's  
When mercy seasons justice."

Cf. Ex Pont. 2.9.39-40:

"Conueniens homini est hominem servare  
voluptas,  
Et melius nulla quaeritur arte favor."

5.1 "In such a night  
Medea gather'd the enchanted herbs



That did renew old Aeson."

Met.7.180 Medea gathered her herbs under a full moon.

- 5.1 "Peace, ho! the moon sleeps with Endymion  
And would not be awaked."

Ep.17(18).65.

'King Henry 4. Part First'

- 2.4 "I am as valiant as Hercules; but beware instinct, the lion  
will not touch the true prince."

Met.9 113 Hercules ".gravis spolioque leonis"

- 4.1 "feather|d Mercury" Met.1.671 "alas pedibus"

'King Henry 4. Part Second'

Induction--Rumor enters, painted full of tongues and gives a lying rep  
report of the battle of Shrewsbury:

"I from the orient to the drooping west,  
Making the wind my post horse still unfold  
The acts commenced on this ball of earth;  
Upon my tongues continued slanders ride,  
The which in every language I pronounce  
Stuffing the ears of men with false reports"

"Rumor is a pipe  
Blown by surmises, jealousies, conjectures  
And of so easy and so plain a stop  
That the blunt monster with uncounted heads,  
The still discordant wavering multitude  
Can play upon it"

Fama, Met.12. 39-63.

- 2.2 "Away you rascally Althea's dream away"

"Althea dreamed she was delivered of a fire-brand;"

The fire-brand of Althea was real(Met.8.479) but  
Hecuba, when big with Paris, dreamed she was  
delivered of a fire-brand which consumed the  
kingdom. (Her.15(16).45-50

- 2.2 From a god to a bull? a heavy descension! it was Jove's case.  
Met.6.103-4.

- 4.2 "Whereon this Hydra son of war is born"  
Hydra, Met.9.69ff.

'King Henry 5'

- 1.1 "Hydraheaded wilfulness" Met.9.74-"De centum numero caput"



3.7 "He bounds from the earth, as if his entrails ere hairs: le  
cheval volant the Pegasus, qui a les narines de feu! When I  
bestride him I soar, I am a hawk: he trots the air; the earth  
sings when he touches it; the basest horn of his hoof is more  
musical than the pipe of Hermes."

Pegasus, Met.5.257 "Dura Medusaei quem praepetis  
ungula rupit."

262 "et Pegasus huius origo  
Fontis"

Met.1.677ff Hermes charms asleep the monster  
Argus by the music of his pipe.

3.7 "It is a beast for Perseus"

Met.4.785 pennisque fugacem

Pegason et fratrem matris de sanguine natos!  
Addidit.

4.1 "Hyperion" Met.4.192, name occurs.

4.1 "horrid night" Fasti 6.140.

5.1 "Parca' fatal web" Tr.5.3.25-6 "fatalia Parcae--Stamina"

'Taming Of The Shrew'

Induction:

1.6 "Sentramis" Amor.1.5.11

1.8 Pictures:

Sc.2 "Adonis painted by a running brook;  
And Cytherea all in hedges hid,"  
Met.4.287ff.

"We'll shew thee Io, as she was a maid;  
And how she was beguiled and surprised,  
As lively painted as the deed was done."

Met.1.588-600. In a thorny wood,

"Or Daphne, roaming through a thorny wood,  
Scratching her legs that one shall swear she bleeds:  
And at that sight shall sad Apollo weep;  
So workmanly the blood and tears are drawn."

Met.Met.1.508-9.

1.1 "O yes, I saw sweet beauty in her face,  
Such as the daughter of Agenor had,  
That made great Jove to humble him to her hand,  
When with his knees he kiss'd the Cretan strand."  
Met.2.847ff.

1.1 "As old as Sybil" Met.14.143ff.

1.1 "And let it be more than Alcides' twelve"  
Met.9.182ff.

2.1 "Did ever Dian so become a grove,  
As Kate this chamber with her princely gait?"  
Met.3.156 Gargaphie, sacred to Diana.



- 3.1 "Hic ibat Simois; hic est Sigeia tellus;  
Hic steterat Priami regia celsa senis."  
quoted from Her.1.33-4.

'Merry Wives of Windsor'

- 2.1 "Like Sir Actaeon he with Ringwood at his heels." Met.3.206  
Met.3.206ff(names of Actaeon's hounds) ff?  
Ringwood corresponds to Hylactor(224).
- 3.2 "I will---divulge Page himself for a secure and wilful  
Actaeon"  
Story of Actaeon Met.3.175ff.
- 5.5 "You were also Jupiter a swan for love of Leda."  
Her.16(17)55-6.

'Much Ado About Nothing'

- 2.1 "My visor is Philemon's roof;"within the house is Jove."  
Met.8.630ff.
- 2.1 "She would have made Hercules have turned spit; yea, and  
have cleft his club to make the fire too."  
Her.9.103-4, Hercules trophies in  
Omphale's hands.
- 2.1 Cupid ---an archer Am.2.5.1
- 3.2 "Cupid's bow-string" Am,Q.11.11 "Cupidi is arcus"
- 3.3 "like the shaven Hercules in the smirched worm-eaten tapestry,  
where his cod.piece seems as massy as his club."  
Her.9.73ff(Inter Ioniacas calathum  
tenuisse puellas--Diceris"
- 5.2 "before the wheels of Phoebus, round about  
Dapples the drowsy east with spots of gray"  
Met.4.214-5. horses of the sun.  
chariot of the sun, Met.2.105ff.

'As You Like It'

- 1.3 "And whereso'er we went, like Juno's swans  
Still we went coupled and inseparable."  
Amor.2.6.55"ales Junonia"  
Met.10.708 "junctis cygnis" of Venus'  
car.
- 1.3 "I have no worse a name than Jove's own page;  
And therefore look you call me Ganymede."  
Met.10.155-161
- 2.1.5 "Here feel we the penalty of Adam,  
The season's difference."  
Met.1:107 describes the golden age as  
"ver-aeternum"



2.2. "Hesperia, the princess' gentlewoman"  
Hesperie the name of a nymph in Met.11.769.

2.3 "O, what a world is this, when what is comely  
Envemoms him that bears it!"  
Met.9.152ff(the shirt of Nessus which  
consumed Hercules.

3.2 "thrice-crowned queen of night"  
Met.7.177

3.2 "Atalanta's better part" Met.10.560ff her speed.

3.2 "I was never so be-rhymed since Pythagoras' time, that I was  
an Irish rat, which I can hardly remember."  
Met.15.456ff.

3.2 "You have a numble wit; I think it was made of Atalanta's  
heels." Met.10.560ff

3.3 "O knowledge ill inhabited, worse than Jove in a thatched  
house;  
Met.8.620ff! Jupiter and Mercury wandering about in  
human figure were hospitably receives by  
Baucis and Philemon an old couple in  
Phrygia.

4.3 "Were man as rare as phoenixMet.15.392"Una est, quae reparat  
seque ipsa reseminet, ales?"

### 'Twelfth Night'

1.1 "That instant was I turned into a hart;  
And my desires, like fell and cruel hounds,  
E'er since pursue me."  
Met.3.224ff(Actaeon's hounds referred to)

1.1 "Hpw will she love, when the rich golden shaft  
Hath kill'd the flock of all affections else  
That live in her!"  
Met.1.470

1.2 "Where, like Arion on the dolphin's back  
I saw him hold acquaintance with the waves."  
Fasti 2.83-118.

4.2 "What is the opinion of Pythagoras concerning wild fowl.  
Mal. That the soul of our grandam might haply inhabit a bird.  
Clo. What thinkest thou of his opinion?  
Mal. I think nobly of the soul and no way approve his opinion.  
Clo. Fare thee well; Remain thou still in darkness: thou  
shalt hold the opinion of Pythagoras ere I will allow of thy  
wits, and fear to kill a woodcock, lest thou dispossess the  
soul of thy grandam."  
Met.15.456ff



'All's Well That Ends Well'

- 2.1 "Ere twice the horses of the sun shall bring  
Their fiery torcher his diurnal ring;  
Ere twice in murr and occidental damp.  
Moist Hesperus hath quench'd his sleepy lamp;"  
Hesperus, Fast.2.314; Met.4.214; Avesub Hesperio sunt pascua  
Solis equorum"
- 4.3 Nessus--Met.9.101ff.

'Measure For Measure'

- 3.1 "The miserable have no other medicine,  
But only hope."  
Ex Pont.1.6.29ff.

- 3.2 "Pygmalion's images" Met.10.247ff.

- 5.1 "the tooth of time,  
And rasure of oblivion."  
Met.15.234ff.

'Troilus And Cressida'

- 1.1 "Tell me Apollo, for thy Daphne's love"  
Met.1.452
- 1.2 "he is purblind Argus, all eyes and no sight"  
Met.1.625
- 1.3 "But let the ruffian Boreas once enrage (Met.1.65)  
The gentle Thetis, and, anon, behold ((Thetis, Met.11.221)  
The strong-ribb'd bark through liquid mountains cut,  
Bounding between the two moist elements,  
Like Perseus' horse:" Met.4.785-77.  
Met.1.1.78 78
- 3.1 "venerable Nestor" Her.1.63 "antiqui-Nestoris"
- 4.4 "Injurious Time now, with a robber's haste,  
Crams his rich thievery up, he knows not how:"  
Met.15.234ff.
- 4.4 "As hot as Perseus, spur thy Phrygian steed"  
Met.4.622ff.
- 5.2 "Arachne's broken woof" Met.6.141ff Arachne's transformation  
into a spider for presuming to vie with  
Minerva in weaving.
- 5.2 Amour, Venus and Mars Ars Amat!2.563 "insano--amore"
- 5.9 "ugly night" Fast.6.140
- 5.10 "Make wells and Niobes of the maids and wives"  
Met.6.310ff.



'Julius Caesar'

- 1.2 "When went there by an age since the great flood  
But it was famed with more than one man!"  
Met.1.260ff; Deucalion, Met.1.318ff.

'Hamlet'

- 1.2 "like Niobe all tears" Met.6.310ff.  
3.2 "Phoebus cart" Met.2.106  
3.2 "Thou mixture rank of midnight weeds collected, Met.7.268  
With Hecate's ban thrice blasted, thrice infected."  
Met.7.180; 194ff.

'Othello'

- 1.3 "feather'd Cupid" Amor.1.2.41 "pinnae"  
3.3 "Not poppy, nor mandragora poppy, Met.11.605  
Nor all the drowsy syrups of the world  
Shall ever medicine thee to that sweet sleep Met.11.603-4.  
Which thou ow'dst yesterday."  
Met.7.152 Jason sprinkles the dragon with the  
juice of certain herbs from Lethaean  
river which were of soporific  
virtue.

'King Lear'

- 1.1. "The mysteries of Hecate and the night"  
Met.7.194ff.

'Macbeth'

- 1.3 charms of the witches, Met.7.260ff.  
1.3 "Or have we eaten of the insane root  
That takes the reason prisoner."  
Met.7.152, herbs of soporific virtue taken  
from the river Lethe.  
2.1 "now witchcraft celebrates  
Pale Hecate's offerings."  
Met.7.194-5  
2.3 "destroy your sight with a new Gorgon"  
Met.4.780-1; 5.248ff.  
3.2 "ere to black Hecate's summons  
The shard-borne beetle, with his drowsy hums  
Hath rung night's yawning peal, there shall be done  
A deed of dreadful note."  
Met.7.194!  
4.1 incantations, Met.7.281ff; ingredients, Met.7.264ff.



'Antony And Cleopatra'

- 2.6 "Hadst thou Narcissus in thy face, to me  
Thou wouldst appear most ugly."  
Met.3.489-90

- 3.2 "Arabian bird" Met.15.393

- 4.8 Phoebe's car carbuncled Met.2.167  
4.10 Alcides - the Nessus shirt met.9.164ff.  
4.12 "seven-fold shield of Ajax" Met.13.2  
5.2 "golden Phoebe" Met.2.40-1

'Coriolanus'

- 1.3 Penelope Her.1  
2.1 "since Deucalion" Met.1.318 with Pyrrha, the only  
survivor of the great flood.  
3.1 Hydra Met.9.70-1.  
3.1 "he would not flatter Neptune for his trident"  
Met.1.330  
4.6 "As Hercules  
Did shake down mellow fruit;"  
Met.9.190

'Timon Of Athens'

- 1.1 "Fortune in her shift and change of mood"  
Trist.1.1. 119-20; 1.9.13 "mobile"  
Trist.5.8.15 "volubilis"  
2.1.32 "phoenix" Met.15.593

'Pericles'

- 1.1 "Before thee stands this fair Hesperides  
With golden fruit, but dangerous to be touch'd  
For death-like dragons here affright thee hard"  
Met.4.637-8;4.646-7.  
4.6 "She is able to freeze the god Priapus"  
Priapus, Fast.1.415ff.  
5.1 "Celestial Dian, goddess argentine"  
Her.17(18).71

'Cymbeline'

- 1.7 "If she be furnish'd with a mind so rare,  
She is above the Arabian bird"  
Met.15.393ff.



2.2 "She hath been reading late  
The tale of Tereus"

Met.6.455ff.

2.2 "Swift, swift, yon dragons of the night" Amor.1.13.40

2.3 "steeds" of Phoebus Met.2.121

2.4 "and the chimney piece  
Chaste Dian bathing."

Met.3.164

4.2 "All curses madded Hecuba gave the Greeks."  
Met.13.549ff.

5.5 "straight-pight Minerva" Amor.1.7.18

5.5 "a carbuncle  
Of Phoebus' wheel"  
Met.2.107ff.

'The Tempest'

2.1 "I would with such perfection govern, sir  
To excel the golden age"  
Met.1.89ff.

3.3 "the phoenix" Met.15.393ff.

4.1 "many-colour'd messenger" Iris, Met.1.270

4.1 "Tell me, heavenly bow  
If Venus, or her son, as thou dost know,  
Do now attend the queen? Since they did plot  
The means, that dusky Dis my daughter got, Met.5.363ff.  
Her and her blind boy's scandal'd company  
I havr forsworn."

4.1 "I met her deity  
Cutting the clouds towards Paphos; and her son  
Dove-drawn with her;"  
(Doves) Amor.1.2.23, the Met:15.386.

5.1 Prospero's incantation:  
"Ye elves of hills, brooks, standing lakes,  
and groves; etc"  
Has a likeness to Medea's, Met.7.  
herbs prepared by moonshine " 196-209.  
Met.7.268



'Winter's Tale'

2.3

*"Castro's their campiness aside, have done Fasti 2.413ff."*

4.2

*autolycus-Met.13.313-5.*

4.3

Transformations of the gods:

Jupiter-"a bull, and bellow'd" Met.2.850-1.

Neptune-a ram Met.6.117.

Apollo-a swain Met.6.124

4.3

"Not hold thee of our blood, no not our kin,  
Far than Deucalion off.

Met.1.318 Ovid makes the history of mortals

*'King Henry 5.4. Phileniz Int. 45-393ff'* begin with Deucalion.

'Venus And Adonis'--combines two of Ovid's fables Met.10.519-559, 705-7739 and that of Salmacis Met.4.285ff. The outline of the story is given in Met.10. Venus accidentally wounded by Cupid's arrow falls in love with the boy Adonis and in her pursuit of him, adopts the garb of Diana and hunts the less dangerous beasts. She counsels Adonis to avoid wild beasts, especially the boar. Adonis wonders why. They recline side by side under the shade of a poplar while she tells him the story of Atalanta (Met.10.560-704). After the warning, she departs. Adonis hunts the boar and is killed. Venus returning mourns over him and has him metamorphosed into the cinnabar. The attitude of Adonis-bashfulness- is taken from the Salmacis story.

"And kissing speaks, with lustful language broken"

"Sic ait ac mediis interserit oscula verbis"

Met.10.559

"Marsicissus so, himself himself forsook

And died to kiss his shadow in the brook"

Met.3.417

"Alas! he nought esteems that face of thine  
To which Love's eyes pay tributary gaze"

Met.4.334ff.

Cynthia's "Silver shine" Her.17(18) 71

"By this the boy that by her side lay kill'd  
Was melted like a vapour from her sight  
And in his blood that on the ground lay spill'd  
A purple flower sprung up, chequer'd with white."

Met.10.728f.

"Thus weary of the world away she hies  
And yokes her silver doves."

Met.10.708.718 swans; doves, 15.386.



'Tarquin And Lucrece'--the story is told in Fast.2.687-852.

"Whereat she smiled with so aweet a cheer  
That had Narcissus seen her as she stood  
Self love had never drown'd him in the flood."  
Met.3.491ff.

Philomel, reference to the Tereus myth Met.6.426-674.

Sonnet - 19 - "Deserving Turis" Met 15.234  
'Passionate Pilgrim' Vergil. founded on the Salmacis and the Venus and Adonis story

Vergil left the deepest impression upon Shakspeare in his account of the fall of Troy, in the Dido episode and in the picture of Hades. The spirit of Vergil was not in harmony with the age yet his influence may be traced somewhat as follows:

'Titus Andronicus'

1.1 "Romans of five and twenty valiant sons  
Half of the number that king Priam had"

Aen.2.503 "Quinquaginta illi thalami, spes  
tanta nepotum"

1.1 "dreadful shore of Styx" Aen.6.438!

1.1 "That like the stately Phoebe 'mongst the nymphs:  
Dost overshine the gallantst dames of Rome."

Aen.1.498ff. a like comparison.

2.1 "Prometheus tied to Caucasus" Ecl.6.42

2.1 "Better than he have yet worn Vulcan's badge"  
Vulcan's forge Aen.8.407-453

2.1 "The emperor's court is like the house of fame,  
The palace full of tongues, of eyes, of ears:"  
Aen.4.182-3 "Tot vigilas, oculi subter, mirabile dictu,  
Tot linguae, totidem ora sonant, tot  
tot subrigit auris."

2.3 "And -after conflict such as was supposed  
The wandering prince and Dido once enjoy'd  
When with a happy storm they were surprised  
And curtain'd with a counsel keeping cave-"

Aen.4.129-172 after the hunting party, Dido and  
Aeneas were driven by divine plot to seek  
shelter in a cave.

2.3 "Cecytus' misty mouth" Aen.6.322 "Cecyti stagna alta"

2.4 "Or had he heard the heavenly harmony,  
Which that sweet tongue hath made,  
He would have dropp'd his knife and fell asleep,  
As Cerberus at the Thracian poet's feet."

G.4.483 "tenuitque inhians tria Cerberus ora,"

3.2 "Ah, therefore dost thou urge the name of hands-  
To bid Aeneas tell the tale twice o'er,



How Troy was burnt, and he made miserable?"

Aen.2.3 "Infandum, Regina, iubes renovare dolorem"

4.3 "but Pluto sends you word,  
If you will have Revenge from hell, you shall:"  
Aen.7.324-9.

4.3 "Marcus, we are but shrubs, no cedars we;  
No big-boned men, framed of the Cyclops' size:"  
Aen.3.665ff

5.2 "Welcome dread fury to my woful house  
Thou shouldst come like a Fury crown'd with snakes."  
Aen.7.329

5.3 "Speak, Rome's dear friend: as erst our ancestor,  
When with his solemn tongue he did discourse,  
To love-sick Dido's sad attending ear,  
The story of that baleful burning night,  
When subtle Greeks surprised king Priam's Troy;  
Tell us, what Sinon hath bewitch'd our ears,  
Or who hath brought the fatal engine in,  
That gives our Troy, our Rome, the civil wound."  
Aen.2.3 Aeneas begins his tale.

'King Henry 6 Part First'

5.3 "See, how the ugly wretch doth bend her brows  
As if, with Circe, she would change my shape."  
Aen.7.19-20 reference to Circe's  
power.

'Love's Labour's Lost'

5.2 "More Ates! More Ates! stir them on!  
Identical with the "Discordia" of Aen.6.280

'Comedy Of Errors'

3.2 "Sing siren, for thyself and I will dote"  
Aen.7.11-12 Circe's singing.

4.2 "He is in Tartar limbo, worse than Hell"  
Aen.6.550-1.

4.2 "a furie pitiless and rough" Aen.6.280; 555 5 5

'Two Gentlemen Of Verona'

2.7 "And then I'll rest as after much turmoil  
A blessed soul doth in Elysium"  
Aen.6. 705ff.

3.2 Reference to the power of Orpheus' harp-taming of the tigers  
C.4.510.



'Midsummer Night's Dream'

2.3 Philomel -G.4.511

3.2 "With drooping fog as black as Acheron"  
Aen.6.107 "Tenebros a palus Acheronte refuso"

'King Henry 6 Part Second'

3.2 "I have an Iris that shall find thee out"  
Aen.4.674

5.2 "As did Aeneas old Anchises bear,  
So bear I thee upon my manly shoulders;  
(But then Aeneas bare a living load,  
Nothing so heavy as these woes of mine).  
Aen.2.721ff.

'King Henry 6 Part Third'

2.5 "Sad for the loss of thee, having no more,  
As Priam was for all his valiant men"  
Aen.2.503 loss of sons.

3.2 "And like a Sihon, take another Troy;"  
Aen.2.79ff.

'Richard Third'

4.4 "So in the Lethe of thy angry soul  
Thou drown the sad remembrance of those wrongs."  
Aen.6.714-5.

'Romeo And Juliet'

1.4 "I talk of dreams;  
Which are the children of an idle brain,  
Begot of nothing but vain fantasy;"  
Aen.6.896 "falsa ad caelum mittunt insomnia Manes."

3.2 "Come civil night  
Thou sober suited matron all in black"  
Aen.5.720 "Nox atra"

'King John'

2.1 "An Ates stirring him to blood and strife"  
Aen.6.280

'Merchant of Venice'

3.5 "thus when † shun Scylla your father I fall into Charyldis  
your mother."  
Aen.3.420

5.1 "The motions of his spirit are dull as night  
And his affections dark as Erebus."  
Aen.4.26 "pallentis umbras Erebi"



'King Henry 4. Part First'

- 1.2 "Diana's foresters" Aen.1.499 "Exercet Diana choros"  
1.2 "honey of Hybla" Ec.1.54  
1.3 "Three times, they breathed, and three times did they drink,"  
Aen.6.700-1, G.4.384-5, same use.

'King Henry 4. Part Second'

Induction-description of "Rumour" Cf. Aen.4.178-188.

- 2.4 "King Cerberus" Aen.6.417ff (one of the Tartarean monsters)  
2.4 "to Pluto's damned lake, to the infernal deep, Aen.6.268ff.  
with Erebus and tortures vile enough" Aen.6.404ff.  
5.2 "May this be washed in Lethe and forgotten" Aen.6.714.

'King Henry 5'

- 1.1 "True: therefore doth heaven divide  
The state of man in divers functions,  
Setting endeavour in continual motion;  
To which is fixed as an aim or butt,  
Obedience: for so work the honey bees;  
Creatures, that, by a rule in nature, teach  
The act of order to a peopled kingdom.  
They have a king, and officers of sorts: etc"  
Cf. Aen.1.420ff.

- 2.2 "vasty Tartar" Aen.6.577ff.  
4.1 "horrid night, the child of hell" Aen.6.390

'Taming Of The Shrew'

- 1.1 "Thou art to me as secret and as dear,  
As Anna to the queen of Carthage was."  
Aen.4.31 "O luce magis dilecta sorori"

'Much Ado About Nothing'

- 2.1 "infernal Ate" Aen.6.280  
2.1 278 "harpy" <sup>epitaph</sup> Aen.3.211-212

'As You Like It'

- 2.1 "To the which place a poor sequester'd stag,  
That from the hunter's aim had ta'en a hurt,  
Did come to languish; and, indeed, my lord,  
The wretched animal heaved forth such groans,  
That their discharge did stretch his leathern coat



Almost to bursting"

Aen.7.500-7: "Saucius at quadrupes nota intra tecta

refugit,

Successitque gemens stalulis, questuque  
cruentus

Atque imploranti similis lectum cune reple  
bat."

3.2 "these trees shall be my books  
And in their barks my thoughts I'll character;"

To carve names on trees was a common  
device in pastoral poetry. Ec.10.53

Ec.10.53:

"tenerisque neos incidere amores  
arboribus"

3.2 "It may well be called Jove's tree" G.3.332

'Twelfth Night'

2.3 "Penthesilea" Aen.1.491 at the head of a troop of Amazons.

5.1 "As black as Vulcan in the smoke of war"  
Aen.8.417ff forge of Vulcan where the arms of great  
heroes were made.

'All's Well That Ends Well'

1.3 "many coloured Iris" Aen.4.701

'Troilus And Cressida'

1.2 "he is a gouty Briareus many hands and no use"  
Aen.6.237 "centumgeminus Briareus"

2.3 "serpentine craft of thy Caduceus"  
Aen.4.242ff.

3.2 "I stalk about her door,  
Like a strange soul upon the Stygian banks,  
Staying for waftage! O, be thou my Cheron, Aen.6.326  
And give me swift transportance to those fields,  
Where I may wallow in the lily beds  
Proposed for the deserver." Aen.6.639ff.

4.5 "puff'd Aquillon" Aen.1.102

4.5 "Lo, Jupiter is yonder, dealing life."  
Aen.1.254 "hominum sator atque decorum"

4.5 "But, by the forge that stithied Mars his helm"  
Aen.8.418ff.

5.2 "I shall dizzy with more clamour Neptune's ear  
In his descent." Aen.1.125 "Neptune Joviter coarctatus"



'Julius Caesar'

- 1.1                   "it is the feast of Lupercal"  
Aen.8.543 Lupercal, a cave sacred to Pan.
- 1.2           "I, as Aeneas, our great ancestor,  
Did from the flames of Troy upon his shoulder  
The old Anchises bear, so, from the waves of Tiber  
Did I the tired Caesar."  
Aen.2.721ff.
- 2.1           "Not Erebus itself were dim enough  
To hide thee from prevention"  
Aen.6.404 "inas Erebi -- umbras"
- 3.1                   "Caesar's spirit  
With Ate by his side come hot from Hell"  
Ate, Aen.6.230
- 5.1           "But for your words, they rob the Hybla bees  
And leave them honeyless."  
Hybla, a mountain famous for its honey  
Ec.7.37 "thymo--Hyblae"
- 'Hamlet'
- 1.5           "I am thy father's spirit;  
Doom'd for a certain term to walk the night;  
And, for the day, confined to fast in fires,  
Till the foul crimes, done in my days of nature,  
Are burnt and purged away."  
Aen.6.739ff "Ergo exercentur poenis, veterumque  
malorum.  
Supplicia expendant:etc"
- 1.5           "And duller shouldst thou be than the fat weed  
That rots itself in ease on ~~the~~ the wharf,"  
Aen.5.854-5 "ranum lethaeo rore madentem  
Vique soporatum"
- 2.2           tale of Priam's slaughter-Aen.2.438-558- the account here  
is bombastical.  
"The rugged Pyrrhus, like the Hyrcanian beast," Aen.4.356  
  
description of Pyrrhus Aen.2.469ff  
slaughters Aen.2.494ff  
Pyrrhus drives at Priam Aen.2.530ff  
Priam's death Aen.2.550ff  
"the Cyclops' hammers fall  
On Mars's armour, forged for proof eterne"  
Aen.8.424ff
- 3.4           "CA station like the herald Mercury  
New-lighted on a heaven-kissing hill"  
Aen.4.249-53



'Othello'

- 2.3 Reference to the many-mouthed Hydra  
Aen.6.576 "Quinquaginta atris immanis  
hiatibus Hydra"

'King Lear'

- 3.2 [the wrathful skies  
Gallow the very wanderers of the night  
And make them keep their caves."         
Aen.1.52-3.

'Macbeth'

- 1.2 "Bellona's bridegroom"  
Mars, Aen.7.304 ; 7.319 "Bellona--pronuba"
- 1.3 "To beguile the time  
Look like the time"  
Cf. Aen.1.209

'Antony And Cleopatra'

- 2.2 "Lethe dulness" Aen.5.854-5
- 2.2 "If not well  
Thou shouldst come like a fury crown'd with snakes"  
Aen.7.320-9.
- 4.12 "black Vesper" Aen.5.19 "vespere-atro"
- 4.14 "Dido and Aeneas shall want troops  
And all the haunt be ours"  
Aen.4.123-5.
- 4.15 "strong-wing'd Mercury"  
Aen.4.239ff.

'Coriolanus'

- 1.4 "Now, Mars, I pr'ythee, make us quick in work;  
That we with smoking swords may march from hence"  
Aen.8.700-1 "Saevit medio in certamine Marvora  
Caelatus ferro,"
- 3.1 "He would not flatter Neptune for his trident Aen.1.145  
Or Jove for his power of thunder" Aen.1.230

'Pericles'

- 1.4 "our ships  
Are like the Trojan horse, war stuff'd within"  
Aen.2.236-7 "fatalis machina  
Peta armis."







The description of the painting of the siege of Troy  
corresponds closely with Aen.2.13-267.

Sonnets:

30 For the thought , compare Aen.1.719-22.

102 Philomel G.4.511

Horace.

Many of Shakspeare's phrases and commonplaces may be compared with  
those of Horace:

'Titus Andronicus'

3.1 "And now, like Nilus, it disdaineth bounds"  
C.3.3.48 "tumidus--Nilus"

4.2 C.1.22.1-2 quoted:  
"Integer vitae, scelerisque purus,  
Non eget Mauri jaculis, nec arcu."

'King Henry 6 Part First'

1.1 "scourge the bad revolting stars,  
That have consented unto Henry's death"  
C.2.7.22 "Utrumque nostrum incredibili modo consentit  
astrum"

1.2 "Glory is like a circle in the water,  
Which never ceaseth to enlarge itself,  
Till, by broad spreading, it disperse to nought."  
Ep.2.1.177 "ventoso Gloria curru"

2.5 "Just death, kind umpire of men's miseries"  
C.1.4.13-4: "Pallida mors aequo pulsat pede  
pauperum tabernas  
Regumque turres."

3.2 "I think her old familiar is asleep."  
Ep.2.2.187 "Genius, natale comes"

3.3 "Yield not thy neck to fortune's yoke"  
for the image cf.C.2.5.1

'Love's Labour's Lost'

4.3 "This love is as mad as Ajax: it kills sheep."  
Sat.2.3.201-2: "Insanus quid enim Ajax  
fecit cum stravit ferro pecus?"



4.3 "Women's eyes- "They sparkle still the right Promethean fire"  
C.1.3.27-8.

5.2 "naked truth" C.1.24.7 "nudaque Veritas"

'Comedy Of Errors'

2.2 "Thou art an elm, my husband, I a vine"  
C.4.5.30-1; Epod. 2.9-10.

5.1 "And careful hours, with time's deformed hand,  
Have written strange defeatures in my face:"  
Cf. Ep. 2.2.55-6: "singula de nobis anni praedantur  
euntes;  
eripuerunt iocos, Venerem, convivia,  
ludum;"

'Two Gentlemen Of Verona'

2.4 "A fine volley of words, gentlemen, and quickly shot off."  
Ep. 1.18.71 "emissum volat-verbum"

3.1 "Why Phaeton-----with thy daring folly turn the  
world?"  
C.4.11.25 "Terret ambustus Phaeton avaras spes."

3.2 "For Orpheus' lute was strung with poet's sinews  
Whose golden touch could soften steel and stones  
Make tigers tame and huge leviathans  
Forsake unsounded deeps to dance on sands."  
A.P. 391ff "Silvestris homines secor interpretesque  
deorum  
dictus ob hoc lenire tigris rabidosque  
leones."

'Midsummer Night's Dream'

2.1 "the glimmering night" C.2.27.31 "sublustre nocte"

4.1 "hounds of Sparta" Eppd. 6.5 "Molossus"

5.1 "The poet's eye, in a fine frenzy rolling,  
Doth glance from heaven to earth, from earth to heaven:  
And, as imagination lodges forth  
The forms of things unknown, the poet's pen  
Turns them to shapes, and gives to airy nothing  
A local habitation and a name."

"neque, siqui scribat uti nos  
sermoni propiora, putes hunc esse poetam.  
Ingenium cui sit, cui mens diviniore atque os  
magna sonaturum, des nominis huius honorem."  
Sat. 1.4.42-5.



5.1 The battle with the Centaurs is alluded to in C.1.18.8-9.

5.1 "O fates! come, come:  
Cut thread and thrum;"  
C.2.3.15-6: "sororum  
Fila trium-atra"

'King Henry 6 Part Second'

1.4 "Deep night, dark night, the silent of the night,  
'The time of night when Troy was set on fire;  
'The time when screech-owls cry, and ban-dogs howl,  
'And spirits walk, and ghosts break up their graves,  
That time best fits the work we have in hand."

Epod.5.49-4\*0 rebus meis  
Non infideles arbitrae,  
Nox et Diana, quae silentium regis,  
Arcana cum fiunt sacra,  
Nunc nunc adeste, nunc in hostiles domos  
Iram atque numen vertite."

3.1 "A heart unspotted is not easily daunted."  
Cf.C.1.22.1ff; C.3.2.17ff.

3.2 "What stronger breast-plate than a heart untainted?  
Thrice is he arm'd, that hath his quarrel just:  
And he but naked, though lock'd up in steel,  
Whose conscience with injustice is corrupted."  
Cf. Ep.1.1.60-1 "Hic murus aeneus esto,  
nil conscire sibi, nulla pallescere culpa."

4.8 "Or let a rabble lead you to your deaths?"  
Ep.1.1.76 "Belua multorum es caputum." Ep.2.2.63  
"volgus"

5.1 "And now, like Ajax Trelamoni,  
On sheep or oxen could I spend my fury!"  
Sat.2.3.201-2 "Insanus quid enim Ajax  
fecit cum stravit ferro pecus?"

'King Henry 6 Part Third'

2.5 "Forced by the tide to combat with the wind."  
4.3 "It boots not to resist both wind and tide"  
Cf. C.1.1.15

5.2 "My parks, my walks, my manors that  $\frac{1}{2}$  had,  
Even now forsake me; and of all my lands,  
Is nothing left me, but my body's length!"  
Cf.2.14.21-4

5.2 "live we how we can, yet die we must."  
C.1.4.13ff.



'Richard 3'

- 1.3 "They that stand high, have many blasts to shake them;  
And if they fall they dash themselves to pieces."  
Cf. 2.10.9-12.
- 3.6 "dark forgetfulness and deep oblivion"  
C.4.9.33-4 "lividas-Obliviones."

'Romeo And Juliet'

- 1.4 "Cupid's wings" C.3.12. 4.
- 2.5 "the lark makes sweet division"
- 3.5 "the lark makes sweet division"  
C.1.15.15 "Imbelli cithara carmina divides."
- 4.5 "Never was seen so black a day as this  
O woful day, O woful day!"  
C.4.4.39 "Devictus et pulcher fugatis  
Ille dies patio tenelris,"  
Sat.1.9.72-3 "Huncine solem  
tam nigrum surrexe mihi!"
- 5.1 "My poverty but not my will consents"  
C.3.24.43f "Magnum pauperies opprobrium iubet  
Quidvis et facere et pati,"

'King Richard 2'

- 1.1 "High-stomach'd are they both" C.1.6.5f "gravenastomachum"
- 1.1 "A jewel in a ten-times-barr'd-up chest  
Is a bold spirit in a loyal breast."  
Cf. Ep.1.1.60-1.
- 1.3 "With harsh resounding trumpets' dreadful bray,"  
C.2.1.17 "minaci murmure"
- 3.3 *her pastures grass with faithful English blood*
- 5.1 "grim necessity" C.3.24.6 "dira Necessitas" Cf. C.2.1.34-5.

'King John'

- 2.1 "He gives the bastinado with his tongue  
Our ears are cudgelled"  
C.3.12.3 "Patruae verbera linguae"

'Merchant Of Venice'

- 1.1 "Your mind is tossing on the ocean"  
Cf. 3.125-6 "Desiderantem quod satis est neque  
Tumultuosum solicitat mare"



1.2 "It is no mean happiness, therefore, to be seated in the meal"  
C.2.10.5ff "Auream quisquis mediocritatem  
Diligit, tutus caret obsoleti  
Sordibus tecti, caret invidie hla  
Sobrius aula."

2.5 "Lock up my doors: and when you hear the drum,  
And the vile squeaking of the wry-neck'd fife,  
Clamber not you up to the casements then,"  
C.3.7.29-30 "Prima nocte domum claude neque in vias  
Sub cantu querulae despicite tibiae,"

5.1 "Therefore the poet  
Did feign that Orpheus drew trees, stones, and floods;"  
A.P.392f.

'Henry 4 Part 1'

4.1 "fiery Pegasus" C.1.27.23-4 "te triformi  
Pegasus expediet Chimaera"

4.1 "mailed Mars" C.1.6.13 "Martem tunica tectum adamantina"

5.1 "For mine own part, I could be well content  
To entertain the leg<sup>d</sup>end of my life  
With quiet hours:"  
Ep.1.18.107-12.

'Taming Of The Shrew'

Induction Sc.1 "grim death" C.1.28.13, "morti-atrae"

" Sc.2 "And frame your mind to mirth and merriment,  
Which bars a thousand harms, and lengthens life."

'merry Wives of Windsor' 3.4. Ep.1.6.65-6 I must advance the colors of my love  
C.4.1.16 "Late signa feret militis, tui"  
'Much Ado About Nothing'

1.1 "A victory is twice itself when the achiever brings home  
full numbers"  
C.4.14.32 "Stravit humum sine clade victor."

3.1 "Cupid's crafty arrow"  
C.2.8.15-6.

4.1 "What we have we prize not to the worth,  
Whiles we enjoy it; but being lack'd and lost,  
Why, then we rack the value, then we find  
The virtue, that possession would not shew us  
Whiles it was ours."  
C 3.24.31-2.



'As You Like It'

1.3 "O how full of briars is this working day world"

Sat.1.9.59-60 "Nil sine magno

vita labore dedit mortalibus."

2.1 *"Under an oak whose antique root peeps out"* *Grade 2.23 "antique root"*

2.27 Jacques' soliloquy "All the world's a stage etc"

may be

compared with A. P.156-76.

4.3 "High top bald with dry antiquity"

C.2.11.6ff 'arida---canitie'

'Twelfth Night'

1.5 "babbling gossip of the air" C.1.12.3-4 "iocoso imago"

'Measure For Measure'

1.1 "for if our virtues

Did not go forth of us, 'twere all alike

As if we had them not."

C.4.9.29-30 "Paullum sepultae distat inertiae

Celata virtus."

2.2 "O, but man, proud man!

Drest in a little brief authority,

Most ignorant of what he's most assured,

His glassy essence, -like an angry ape,

Plays such fantastic tricks before high Heaven,

As make the angels weep;"

C.1.3.37-8 "Nil mortalibus arduist;

Caelum ipsum petimus stultitia,"

5.1 "It was the swifter celerity of his death,  
Which I did think with slower foot came on,"

C.1.4.13 "mors-pede"

'Troilus And Cressida'

3.3 "for men, like butterflies,

Shew not their mealy wings, but to the summer;

And not a man, for being simply man.

Hath any honour; but honour for those honours

That are without him, as place, riches, favour,

Prizes of accident as oft as merit.

Which when they fall, as being slippery standers,

The love that lean'd on them as slippery too,

Do one pluck down another, and together

Die in the fall."

Cf. C.1.35.25ff.



- 5.5 "And there the strawy Greeks, ripe for his edge,  
Fall down before him like the mower's swath"  
C.4.14.31 for metaphor.

'Julius Caesar'

- 1.1 "Have you not made an universal shout  
That Tiber trembled underneath her banks  
To hear the replication of your sounds  
Heard in her concave shores?"  
C.1.20.7-8 "Redderet laudes tibi Vaticani  
Montes imago!"
- 1.2 "I had as lief not be, as live to be  
In awe of such a thing as I myself."  
Cf. Ep.1.1.15ff.
- 2.3 "My heart laments that virtue cannot live  
Out of the teeth of emulation."  
C.4.3.16 "Et iam dente minus mordeor invido."

'Hamlet'

- 1.3 "the steep and thorny way to heaven"
- 3.1 *"The undiscover'd country from whose bowels  
No traveler returns"* C.3.2.21-2 C.2.2.27 *is actum exilium*
- 3.2 "And my imaginations are as foul  
As Vulcan's stithy!"  
C.1.4.7-8 "graves Cyclopum  
Volcanus ardens urit officinas."
- 3.4 "O, such a deed  
As from the body of contraction plucks  
The very soul; and sweet religion makes  
A rhapsody of words;"  
Cf. Ep.1.6.30-3; 31 "Virtutem verba putas"
- 4.1 "Mad as the sea, and wind, when both contend "  
Cf. C.1.1.15
- 5.1 "But age with stealing steps,  
Hath claw'd me in his clutch"  
C.2.14.1ff "fugaces  
Labuntur anni, etc"
- 5.2 "As Peace should still her wheaten garlands wear"  
Carm. Saec. 30 "spicea donet Cererem corona"

'Othello'

- 1.2 "bright swords" C.2.1.19 "fulgor armorum"



- 2.1 "wind-shaked surge" C.1.12.29 "agitatus humor"  
 5.2 "nor scar that whiter skin of hers than snow" C.2.4.3 "niveo"  
 5.2 "It is a sword of Spain, the ice-brook's temper." colore"  
 C.1.29.15 "loricis Hiberis"

'King Lear'

- 1.1 "Time shall unfold what plaited cunning hides;  
 Who covers faults, at last shame them derides."  
 Cf. C.3.2.31-2 "Raro antecedentem scelestum  
 Deseruit pede Poena claudo."  
 3.6 "I do not like the fashion of your garments: you will say  
 they are Persian attire;"  
 C.1.38.1 "Persicos odi, apparatus" (pompousness)

'Macbeth'

- 5.5 "To-morrow, and to-morrow, and to-morrow  
 Creeps in this petty pace from day to day,"  
 C.2.14.1ff "Eheu fugaces, Postume, Postume, etc"  
 "Out, out, brief candle!"  
 Life's but a walking shadow;"  
 C.1.4.15; 2.14.24

'Antony And Cleopatra'

- 1.1 "plated Mars" C.1.6.13 "Martem tunica tectum adamantina"  
 2.7 "Come, thou monarch of the vine, etc"  
 Cf. Ode To Bacchus C.3.25  
 3.7 "and tis said in Rome,  
 That Photinus an eunuch, and your maids,  
 Manage this war."  
 Epode 9.14f "et arma miles et spadonibus  
 Servire rugosis potest,"  
 3.7 "Their ships are yare; yours, heavy."  
 Epode 1.1f "Ibis Liburnis inter alta navium,  
 Amice, propugnacula,"  
 3.7 "So our leader's led  
 And we are women's men."  
 Epode 9.12 "Emancipatus feminae"  
 4.14 "Parthian darts" C.2.13.17-18 "sagittas --- Parthi"  
 5.1 "But yet let me lament,  
 With tears as sovereign as the blood of hearts,  
 That thou, my brother, my competitor  
 In top of all design, my mate in empire,  
 Friend and companion in the front of war,



The arm of mine own body, and the heart C.1.3.8, animae  
Where mine his thoughts did kindle,-- that our stars,  
Unreconcilable, should divide  
Our equalness to this."

Cf. C.2.17.1-12.

5.2

"shouting varletry

Of censuring Rome" Ep.1.19.37 "ventosae plebis suffragia"

5.2

"Shall they hoist me up,

And shew me to the shouting varletry

Of censuring Rome? Rather a ditch in Egypt

Be gentle grave to me!"

C.1.37.29ff "Deliberata morte ferocior,

Saevis Liburnis scilicet invidens

Privata deduci superbo

Non humilis mulier triumpho."

5.2

"Have I the aspick in my lips? Dost fall?

If thou and nature can so gently part,

The stroke of death is as a lover's pinch,

Which hurts, and is desired."

C.1.37.25ff "Ausa et iacentem visere regiam

Voltu sereno, fortis et asperas

Tractare serpentes, ut atrum

Corpore combiberet venenum,

Deliberata morte ferocior,"

'Coriolanus'

1.1

With Marcius' speech "What would you have, you curs, etc"  
compare Sat.1.6.11-18.

1.3

"Had I a dozen sons,--each in my love alike,-- I had  
rather had eleven die nobly for their country, than one  
voluptuously surfeit out of action."

Compare C.3.2.13ff "Dulce et decorumst pro patria mori; etc  
also C.4.9.46ff.

2.1

"O, that you could turn your eyes towards the napes of your  
necks, and make but an interior survey of your good selves!"

Cf. Sat.1.3.25ff.

2.1

"one that loves a cup of hot wine with not a drop of allaying  
Tiber in't;" Cf. 2.11.19-20

3.1

"the mutable, rank-scented many"

Ep.1.1.76; Ep.1.2.27ff.

3.1

"Bear him to the rock Tarpeian, and from thence  
Into destruction cast him" Sat.1.6.38-9 "aut Dionysifilius audes,  
He shall be thrown down the Tarpeian rock  
With invovous hands" Sat.1.6.20 "decere de saxo cisis"



'Timon Of Athens'

- 2.2 "When our vaults have wept  
With drunken spilth of wine"  
C.2.14.26-7 "et mero  
Tinguet pavimentum superbo,"
- 3.4 "Who can speak broader than he that hath no house  
to put his head in. Such may rail."  
Compare C.3.1.45! "Cur invidendis postibus et novo  
Sublime ritu moliar atrium?"
- 5.4 "making your wills the scope of justice"  
C.1.18.10-11 "Cum fas atque nefas exiguo fine libidinum  
Discernunt avidi."

'Pericles'

- 1.2 "Or destinies do cut his thread of life."  
For metaphor, cf. C.2.3.15-6.

'Cymbeline'

- 4.2 "But clay and clay differs in dignity,  
Whose dust is both alike."  
Cf. C.2.3.21ff.
- 4.2 "Cowards father cowards, and base things sire base:"  
C.4.4.29ff "Fortes creantur fortibus et bonis;" etc
- 4.2 Song- "Golden lads and girls all must,  
As chimney-sweepers, come to dust."  
C.1.5.9 "Qui nunc te fruitur credulus aurea"  
- "The sceptre, learning, physic, must  
All follow this, and come to dust."  
C.1.4.15-7 "Vitae summae bravis spes nos vetat incohare  
longum.  
Iam te premet nox, fabulaeque Manes,  
Et domus exilis Plutonia;"

- 5.4 "Lucina", Carm. Saec. 15 (birth-goddess)

'The Tempest'

- 1.2 "If the ill spirit have so fair a house,  
Good things will strive to dwell with't."  
Ep.1.2.54 "Sincerum est nisi vas, quodcumque infundis  
acescit."



2.1 "His word is more than the miraculous harp"  
Al P.394ff.

4.1 "the rabble" Ep.2.1.63 "volgus"  
'King Henry 8'

3.1 Song-"Orpheus with his lute made trees,  
And the mountain tops, that freeze,  
Bow themselves, when he did sing:

Every thing that heard him play,  
Even the billows of the sea,  
Hung their heads, and then lay by."  
C.1.12.7ff.

3.2 "I feel within me  
A peace above all earthly dignities,  
A still and quiet conscience."  
Cf. Ep.1.1.60-1.

### 'Venus And Adonis'

3756 "Were beauty under twenty locks kept fast,  
Yet love breaks through, and picks them all at last."  
C.13.16.1ff

599 "worse than Tantalus is her annoy"  
Epode 17.66

666 "Foul cankering rust the hidden treasure frets,  
But gold that's put to use, more gold begets."  
Cf. C.2.2.1-4

### Sonnets

2 "When forty winters shall besiege thy brow,  
And dig deep trenches in thy beauty's field,  
Thy youth's proud livery, so gaz'd on now,  
Will be a tatter'd weed, of small worth held:"  
"Dices Hen": "quotiens te speculo videris alterum,  
Dic Quae mens est hodie, cur eadem non puero fuit,  
Vel cur his animis incolumes non redeunt genae?"  
C.14.10.6-8.

51 "hideous winter" C.2.10.15 "Informes hiemes"

6 "winter's ragged hand" C.2.9.3 "inaequales procellae

13. "death's eternal cold" C.2.8.11-12 "gelidaque Morte"

55 "Not marble, not the gilded monuments  
Of princes, shall outlive this powerful rhyme;"

Compare C.7.70.1-2



"Was it the proud full sail of his great verse,"  
C.14.15.3-4 "Ne parva Tyrrhenum per aequor  
Vela darem."

122

"Thy gift, thy tables, are within my brain  
Full character'd with lasting memory,"  
C.1.5.13 "tabula"  
"razed oblivion" C.4.9.33-4 "lividas-Obliviones"

" Catullus

'Two Gentlemen Of Verona'

4.4

"Madam 'twas Ariadne passioning  
For Theseus' perjury and unjust flight"  
C.64.132ff.

'Much Ado About Nothing'

5.3

"And Hymen now with luckier issue speeds"  
C.61 Epithal.

'As You Like It'

5.4

Song to "Hymen" Epithal. 61

'Troilus And Cressida'

4.5

"Hot as Perseus, spur thy steed"  
C.55.25 "pinnipesve Perseus"

*Hamlet*, 3.1

'Pericles'

*"The undiscovered country from whose bowels  
No traveler returns."* C. 3. 11-12.

3.1

Lucina C.34.13f.

'The Tempest'

4.1

"Her waspish-headed son has broke his arrows  
Swears he will shoot no more, but play with sparrows"  
C.3.4 Passer

Sonnets

30

"When to the sessions of sweet silent thought  
I summon up remembrance of things past,  
I sigh the lack of many a thing I sought,  
And with old woes new wail my dear time's waste:  
Then can I drown an eye, unused to flow,  
For precious friends hid in death's dateless night,

But if the while I think on thee, dear friend,  
All losses are restored, and sorrows end."

C.96:

Si quicquam iutis gratum acceptumve sepulchris



Accidere a nostro, Calve, dolore potest,  
Quo desiderio veteres renovamus amores  
Atque olim nissas flemus amicitias,  
Certe non tanto mors immatura dolorist  
Quintiliae, quantum gaudet amore tuo."

98 "From you have I been absent in the spring etc"  
Compare Catullus' 'Farewell To Bithynia' C.46.

130 Address to a mistress. c. Cf. Catullus, C.43

Tibullus

'Love's Labour Lost'

4.2 Dictynna: a title to the moon 1.4.25

'Richard 3'

5.2 "True hope is swift, and flies with swallow's wings,  
Kings it makes gods, and meaner creatures kings."  
2.6.19ff.

'Romeo And Juliet'

2.2 "At lovers' perjuries,  
They say Jove laughs"  
3.6.49-50 "periuria ridet amantum  
Iuppiter"

Propertius

'Midsummer Night's Dream'

4.1 "hounds of Sparta" 5.8.24 "armillatos colla Molosa canes"

'Hamlet'

1.2 "Like Niobe, all tears;" 3.20.7-8.

Lucretius

'Romeo And Juliet'

2.3 "The earth, that's anture's mother, is her tomb;  
What is her burying grave, that is her womb:"  
5.259-60 "omniparens eadem rerum commune sepulcrum  
ergo terra tibi libatur et aucta recrescit."

'Troilus And Cressida'

5.2 "and that shall be divulged well  
In characters as red as Mars his heart



Inflamed with Venus: never did young man fancy  
With so eternal and so fix'd a soul"

1.32-4"quoniam belli fera moenera Mavors  
armipotens regit, in gremium qui saepe tuum se  
reicit aeterno devictus vulnere amoris."

'Othello'

3.3 "Poor and content, is rich, and rich enough; "  
5.1117ff"siquis vera vitam ratione gubernet,  
divitiae grandes homini sunt vivere parce  
aequo animo; neque enim est unquam penuria parvi."

'Kung Lear'

4.6 "Thou know'st the first time that we smell the air,  
We wawl, and cry:"  
5.224ff.

'Macbeth'

2.2 "Will all great Neptune's ocean wash this blood  
Clean from my hand?"  
6.1076ff"Neptune's ocean"

'The Tempest'

4.1 "Ceres, most bounteous lady" 5.14."

4.1 "These our actors  
As I foretold you, were all spirits, and  
Are melted into air, into thin air:  
And, like the baseless fabric of this vision,  
The cloud-clapp'd towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea, all which it inherit, shall dissolve;  
And, like this insubstantial pageant faded,  
Leave not a rack behind."  
1.1106ff"terraque se pedibus raptim subducat et omnis  
inter permixtas rerum caelique ruinas  
corpora solventes abeat per inane profundum,"

Sonnets

108 "eternal love" 1.34"aeterno" vulnere amoris"

Juvenal

'King Henry 6 Part First'

4.6 "There follow thou thy desperate sire of Crete  
Thou scarus."  
1.54



'King Henry 6 Part Third'

- 5.6 "The sun that sear'd the wings of my sweet boy,  
-----the sea  
Whose envious gulf did swallow up his life."  
1.54 "Et mare percussum puero fabrumque volantem."

'Antony And Cleopatra'

- 2.4 We, ignorant of ourselves,  
Beg often our own harms, which the wise powers  
Deny us for our good; so find we profit,  
By losing of our prayers."

10.346ff "Si consilium vis,  
Permittes ipsis expendere numinibus quid  
Conveniat nobis rebusque sit utile nostris.  
Nam pro iucundis aptissima quaeque dabunt di.  
Carior est illis homo, quam sibi."

Persius.

'Measure For Measure'

- 3.2 "O what may man within him hide,  
Though angel on the outer side!"  
5.116 "Fronte politus"

'Hamlet'

- 5.1 "And from her fair and unpolluted flesh,  
May violets spring!" 8.229 "e tumulto fortunataque favilla  
Nascentur violae:"

Lucan

- 'Romeo And Juliet' 3.5  
'Julius Caesar' 1.3  
'Hamlet' 1.1

For omens, cf. 1.526ff.

"Ignota obscurae viderunt sidera noctes  
Ardentemque polum flammis caeloque volantes  
Obliquas per inane faces crinemque timendi  
Sideris et terris mutantem regna cometen.  
Fulgora fallaci micuerunt crebra sereno,  
Et varias ignis tenso dedit aere formas:  
Nunc iaculum longo, nunc sperso lumine lampas  
Emicuit caelo."



The drama passes from the characterization of the whole of human life in Shakespeare to that of particular aspects of it in Jonson. His masques were for the court, his comedies for the masses. Cicero's theory of comedy.- that it should be an *imitatio vitae, speculum consuetudinis, imago veritatis*" (stated in 'Every Man Out of His Humor' 3. 1) Jonson makes his own in 'The New Inn' 1.1:

"If I be honest, and that all the cheat,  
Be of myself, in keeping this Light Heart,  
Where I imagine all the world's a play;  
The state, and men's affairs, all passages  
Of life, to spring new scenes; come in, go out,  
And shift and vanish; and if I have got  
A seat- to sit at ease here, in mine inn,  
To see the comedy; and to laugh and chuck  
At the variety and throng of humors  
And dispositions, that come justling in,  
And out still, as they one drove hence an other;  
Why will you envy me my happiness?"

His types of character, for the most part, were drawn from Plautus. In 'Every Man In His Humor' we find the profligate young man, the gulled father, the intriguing slave and the braggart captain. Excepting Falstaff, Bobadill was the greatest imitation of the Miles Gloriosus a well-known character of the 3rd and 4th centuries B.C. ridiculed by the satirists for improbable story-telling in the wine-taverns and barber shops of the Peraeus; Bobadill admires poetry and possesses more individuality than the soldier of ancient comedy. Unlike Terence's Thraso who boasts of wit, Bobadill rather, boasts of his prowess in war; his boasting may be compared with that of Therapontigonus (Curculio 442ff) and with that of Pyrogopolinices (Mi.):

Bob. Indeed; that might be some loss; but who respects it? I will tell you, sir, by the way of private, and under seal I am a gentleman, and live here obscure, and to myself; but were I known to her majesty and the lords,-- observe me,-- I would undertake upon this poor head and life, for the public benefit of the state, not only to spare the entire lives of her subjects in general; but to save the one half, nay, three parts of her yearly charge in holding war, and against what enemy soever. And how would I do it, think you?

E. Know. Nay, I know not, nor can I conceive.

Bob. Why thus, I would select nineteen more, to myself, throughout the land; gentlemen they should be of good spirit, strong and able constitution; I would choose them by instinct, a character that I have; and I would teach these nineteen the special rules, as your punto, your reverso, your stoccato, your imbrocato, your passato, your montanto; till they could all play very near, or all together as well as myself. This done, say the enemy were forty thousand strong, we twenty would come into the field the tenth of March, or thereabouts; and we would challenge twenty of the enemy; they could not in their honor refuse us:

(with this compare Mi. 1-10)

Well we would

kill them; challenge twenty more; kill them; twenty more, kill them too; and thus would we kill every man his twenty a day, that's twenty score; twenty score, that's two hundred; two hundred



a day, five days a thousand; forty times five, five times forty, two hundred days kills them all up by computation. And this will I venture my poor gentleman-like carcass to perform, provided there be no treason practised upon us, by fair and discreet manhood; that is, civilly by the sword. (A4.Sc5.)

Py. Equid meministi? Ar. Memini: centum in Cilici  
Et quinquaginta, centum in Scytholatrionia,  
Triginta Sardis, sexaginta Macedones  
Sunt homines quos tu occidisti unodie.  
Py. Quanta istaec hominum summas? Ar. Septem milia.  
Py. Tantum esse oportet: restis rationem tenent!

(Ml. 42-7)

Bobadill at length receives a cudgelling after the manner of the Plautine braggarts:  
Down. O, Pharaoh's foot, have I found you? Come, draw to your tools; draw, gipsy, or I'll thrash you

Pe. Ducite istum: si non sequitur,  
rapite sublimen foras.  
Facite inter terram atque caelum  
ut sit: discindite.

Bob. Gentlemen of valour, I do believe in thee, hear me--

Py. Perii.

Down. Draw your weapon then.

Py. Oiei, satis sum uerberatus:

Bob. Tall men, I never thought on it till now-- Body of me, I had a warrant of the peace searved on me, even now as I came along, by a water bearer; this gentleman saw it, Master Mathew.

Py. Consecro hercle te, ut mea  
verba audias prius quam secat.  
Py. Iuro per Iouem et Mauortem  
me nociturum nemini,  
Quod ego hic hodie uapularim:  
iureque id factum arbitror:  
Et si intestatus non abeo hinc,  
bene agitur pro noxia.

Down. 'Sdeath! you will not draw then?

(Disarms and beats him)

Bob. Hold, hold! under thy favor forbear!

Py. Mitis sum equidem fustibus:

Bob. I cannot tell, sir; I desire good construction in fair sort. I never sustain'd the like disgrace, by heaven! since I was struck with a planet thence for I had no power to touch my weapon.

Py. Vae misero mihi:  
Verba mihi data esse uideo.  
scelus uiri Palaestrio,  
Is me in hanc inlexit fraudem.  
(Ml. 1394-1435)

So in the Curculio-- 555-556:  
th. Quid ego nunc faciam? quid  
refert me fecisse regibus  
Ut mi obcedirent, si hic me hodie  
umbraticus deriserit?

E. Know. Ay, like enough; I have heard of many that have been beaten under a planet: go, get you to a surgeon!

(4.sc 8)

Curculio 589f:  
Quid ego faciam? maneam an  
abeam? sicine mihi esse os  
oblitum?  
Cupio dare mercedem qui illunc  
ubi sit commonstret mihi.



In act 2 scene 2 of the same play, Brainworm disguised as an maimed soldier and exulting in his deception, reminds us of the slave in the Pseudolus:

Brain.   Slid I cannot choose but laugh	nam ego in meo prius pectore
to see myself translated thus, from	Ita paraui copias,
a poor creature to a creator: for	Duplicis triplicis dolos perfidias
now must I create intolerable sorts of	ut ubiquomque hostibus con-
of lies, or my present profession	grediar--
loses the grace: and yet the lie, to	Maiorum meum fretus uir-
a man of my coat, is as ominous a	tute dicam
fruit as the fico. Oh, sir, it holds for	Mea industria et malitia
good polity ever, to have that outwardly	malitia fraudulenta--
in vilest estimation that inwardly is	Facile ut uincam, facile ut
most dear to us; so much for my borrowed	spolium meos perdullis
shape. Well, the truth is, my old master	meis perfidiis.
intends to follow my young master intends	Nunc inimicum ego hunc
to follow my young master, dryfoot, over	communem meum atque
Moorfields to London, this morning; now,	vestrorum omnium
I knowing of this hunting match, or rather	Ballionem exallistato
conspiracy, and to insinuate myself with	lepidè: date operam
my young master (for so much we that are blue	modo.
waiters, and men of hope and service do,	Hoc ego oppidum admoenire
or perhaps we may wear motley at the years	ut hodie capiatur
end, and who wears motley, you know), I	uolo;
have got me afore in this disguise,	Atque huc meas legiones ad-
determining here to lie in ambuscado, and	ducam: si expugno,
intercept him in the mid-way. If I can but	facilem hanc rem meis
get his cloak, his purse, his hat, nay,	ciuibus faciam:
anything to cut him off, that is, stay	Post ad oppidum hoc uetus con-
<sup>his</sup> journey, Veni, vidi, vici, I may say with	tinuo meum exercitium
Captain Caesar, I am made for ever, I' faith.	protinus obducam.
Well, now must I practise to get the true garb	
of one of these lance-knights, my arm here;	Inde me et simul partici-
and my--Odsol! my young master and his	ipis omnis meos praeda
cousin, master Stephen, as I am true	onerabo atque op-
counterfeit man of war; and now soldier!"	plebo,

Metum et fugam perduel-  
libus meis me ut  
sciant natum.  
Eo sum genere gnatus:  
magna ne facinora  
deceat efficere,  
Quæ post mihi clara  
et diu luceant

Ps. 573-592

Second in importance of Jonson's imitations is that of Captain Pontilius Tucca, in character the opposite of Eoladill-- vulgar and a rascal. In 'The Poetaster' 3.1. he says:

"I have commanded a hundred and fifty such ragues, I."  
and in 4.5:

Eut this is Humor, Horace, that goat-footed envious slave:  
he's turn'd fawn now; an informer, the rogue! 'tis he has be-  
tray'd us all. Did you not see him with the emperor crowd-  
ing?

Cris. Yes.



Tuc. Well, follow me. Thou shalt libel, and I'll cudgell the rascal. Boy, provide me a truncheon. Revenge shall gratulate him, **tam Marti, quam Mercurio.**

Py. Ay, but master, take heed how you give this out; Horace is a man of the sword.

Cris. 'Tis true, in troth: they say he's valiant.

Tuc. Valiant? so is mine-Gods and fiends! I'll blow him into air when I meet him next; he dares not fight with pick-flat.

Py. Master, **he comes!**

Tuc. Where? Jupiter save thee, my good poet, my noble prophet, my little fat Horace-I scorn to beat the rogue in the court; and I saluted him thus fair, because he should suspect nothing, the rascal. Come we'll go see how far forward our journeyman is toward the untussling of him.

Captain Ironside of 'The Magnetic Lady' is a soldier of the same type.

Another important character with its prototype in Plautus, is that of Sir Epicure Mammon the hero of 'The Alchemist'. Like Cripus in 'The Rudens' he had avaricious dreams of wealth:

Mam. This is the day wherein, to **ten ubi liber ero, igitur demum**  
**all my friends,** **instruan agrum atque aedis,**

I will pronounce the happy word, Be rich;

This day you shall be spectatissimi.

**nancipia:**  
**Nautilus magnis mercaturum**

**faciam: apud reges rex**  
**perhibebor.**

**Post animi causa mihi nauch**

You shall start up young viceroys, **faciam atque imitabor**  
**Stratonicum,**

This night I'll change

All that is metal, in my house, to gold:

And early in the morning, will I send

To all the plumbers and the pewterers, **Oppida circumnectator.**

And buy their tin and lead up; and to **Ubi nobilitas mea erit**

**Lothbury** **clara,**

For all the copper.

Sur. What, and turn that too?

**Oppidum magnum commulco:**

**Ei ego vultu Cripodinden**

Mam. Yes, and I'll purchase Devonshire

**nomen,**

and Cornwall,

**Monimentum meae fanas et**

And make them perfect Indies' you

**factis,**

admire now?

**Ibi qui regnum magnum**

Sur. No, faith!

**institutum.**

Mam. Ha! Why?

**Magnas res hic agito in**

Do you think I fable with you?

**nomen.**

Mam. Again I say to thee, aloud, Be rich

**Instruere.**

This day thou shalt have ingots; and

**Rudens 930-937.**

to-morrow,

Give lords the affront.

Excellent witty Lungs!- my only care is,

Where to get stuff enough now, to project on:

This town will not half serve me.

**Hunc loco tili occidit, Cripo,**

**crigit, ut illud ex**

**populo proferat!**



Lungs, I will manumit thee from the furnace;  
I will restore thee thy complexion, Puffe,  
Lost in the embers; and repair this brain  
Hurt with the fumes i' the metals.

Nunc sic faciam, sic  
consiliumast: ad  
erua ueniam  
docte atque astu  
astute,  
Rudens 927  
-929

Lungs, I will set a period  
To all thy labors; thou shalt be the master  
Of my seraglio.

'The Alchemist' contains other Plautine, imitations. In 4:1 near the end Surly's use of Spanish commentators refer to 'the Poenulus' 5:2 where Hano speaks a language not understood by others and is played upon by Milphio a character corresponding to Face in the English play. The plot of this comedy is taken from the Mostellaria. In 1:1 the quarrel between Face and Subtle reminds us of that between Grunio and Tranio Mo. 1:1. In the 'Mostellaria' the interest centres in the ludicrous efforts of the slave Tranio to prevent his master Theopropides just returned from abroad, from entering the house which is represented as haunted, while in truth, Theopropides' son has been carousing within. In the same manner, (5:1) Lovewit just arrived from abroad is listening to the reports of neighbors.

Lovewit knocks-

(Face enters in butler's

livery)

Face. What mean you, sir?

1.2,4, Nei. O here's Jeremy!

Th. Sed quid hoc? occlusa ianua  
interdius.

Pultabo. heus, equis hic est?

aperit in foris?

Tr. Quis homost qui nostras aedes  
accessit prope?

Th. Meus seruos hic quidemst

Tranio. (444-447)

Lovewit's rehearsal of the reports of the neighbors coincides with the fabrication of the murdered man.

Enter Mammon and Surly.

Face. Surly come!

Manufesta res est 539

And Mammon made acquainted! they'll tell all. Metuo ne de hac re

How shall I beat them off? what shall I do? quippiam inaudiverit. 542

Nothing's more wretched than a guilty conscience. Nil est miserius  
quam animus hominis conscius

544

The intervening dialogues are similar in spirit to those of Mo. Act 3.

Face (goes to the door)

Good faith, sir, I believe

There's no such thing; 'tis all

deceptio visus-

Would I could get him away

(aside

Tr. Quid obsacro hercle factumst?

Tr. Concrepuit foris.

(intus) Hicine percussit?

Th. Gutten haul habeo

sanguinis:

Viua ne accersunt Acherontem mortui

Tr. Perii: illisce hodie hanc

conturbabunt fabulam.

Nimis quam formido, ne

manifesto hic me opprimat

Th. Quid tute tecum loquere?

Tr. Abscede ab ianua:

Dap. (within) Master captain!

master doctor!

Love. Who's that?

Face. Our clerk within, that

I forgot! (aside)

I know not, sir.



173  
Face Ha!

Illusions, some spirit o' the air!-

His gag is melted,

And now he sets out the throat. Fuge, obscuro hercle. Th. Quo fugiam?  
(Aside) Etiam tu Fuge's)

Dap. (within) I am almost stifled- Tr. Nil ego formido; pax mihi sit  
cum mortuis.

Intus-Hous, Tranio

Love. 'Tis in the house

Tr. Non me appellabis, si sapias.

Ha! list.

Face. Believe it, sir, in the air. Nil ego comperiui, neque istas

Love. Peace, you. percussi fores.

Dap. (within) Mine aunt's grace does Quaesio,..... Quid? segreges  
not use me so well. .... Th. Quae(r)es te agitat,

Sub. (within) You fool, Tranio?  
Peace, you 'll mar all

Face (speaks through the keyhole while Lovewit advances to the door unobserved. Tr. Quicum ista(h)ec loquere?  
11 507-519

Or you will else, you rogue.

Love. O, is it so? Then you converse  
with spirits!-

Come, sir. No more of your tricks,  
good Jeremy,

The truth's the shortest way.

Face. Dismiss this fable sir.

What shall I do? I am catch'd

Tr. Nunc pol ego perii plane  
in perpetuum modum.

Danista adest, qui dedit.....

Qui amicae emptae quoque.....

Manifesta res est

536ff

Face. Only pardon me the abuse of your house:

It's all I beg. I'll help you to a widow,

In recompense, that you shall give me

thanks for,

Ca. Mitte, quae(o),

Will make you seven years younger, and a rich one. istum.

I have her within. You need not fear the house; Th. e uiden ut

it was not visited. astat furcifer?

117 3

Love. But by me, who came

Sooner than you expected,

Face. It is true, sir.

Pray you forgive me.

Love. Well; let's see your widow.

Al. 5.1.

Love. Gentlemen, what is the matter? whom do you  
seek?

Tr. Quae illaec res est? quid

illisce homines quaerunt

apud aedis domus?

535

The house is mine here, and the doors are open;



If there be any such persons as you seek for,  
Use your authority, search o' God's name,  
I am but newly come to town, and finding  
This tumult 'bout my door, to tell you true,  
It somewhat mazed me; till my man, here  
Fearing

My more displeasure, told me he had done  
Somewhat an insolent part, let out my house May.2.2.  
(Belike, presuming on my known aversion  
From any air o'er the town while there was  
sickness,)

To a doctor and a captain; who, what they are  
Or where they be, he knows not,  
Mam. Are they gone?

Love. You may go in and search, sir

Mam. The whole nest are fled.

### 5.3.

Face and Tranio upon whom the trickery of the play depends are forgiven in the same manner as the knaves of the *Mostellaria*.

A further imitation of the *Mostellaria* is found in A.5. Sc.8. of 'The Fox'. In A.3.Sc.1. of this comedy, we find Mosca the parasite and pivot of the play; here he defines the true parasite. In this same scene-as in the 'Asinaria' an evil report is heard of one's self while in concealment:

**This very minute**

It is or will be doing; and if you  
Shall be but pleased to go with me, I'll bring you,  
I dare not say where you shall see me, but where  
Your ear shall be a witness of the deed;  
Hear yourself written lastard and profest  
The common issue of the earth.

Pa. Manedum. Art. Quid est.

Pa. Em tibi hominem. Art. Peril.

Pa. Paulisper mane; An cupemus ex  
insidiis clanculum quam rem gerant.

As. 880-881

Similar to the closing scene of the 'Asinaria' is the episode of Mr and Mrs Otter A.4:Sc.4. of the low comedy scenes in 'The Silent Woman'. In this scene Otter says: "Wife! buz! titivilitium" imitated from the 'Casina' 347. A further imitation from the 'Casina' A.5:Sc.2 is found in A.4:Sc.2:

True. Stay, good madam, the interview of the two friends  
Pylades and Grestes; I'll fetch them out to you straight.

Hau. Will you, master Truewit?

Dau. Ay; but noble ladies, do not confess in your countenance  
or outward bearing to them, my discovery of their follies,  
that we may see how they will bear up again, with what  
assurance and erection.

Hau. We will not, Dauphine.

Cent. May. Upon our honours, sir Dauphine.

True. (goes to the first closet) Sir Amorous!

The ladies are here.

La.F. (within) Are they?

True. Yes; but slip out by and by, as their backs  
are turn'd, and meet sir John here, as by chance,



when I call you. (Goes to the other.) - Jack Daw!  
Daw (within) What say you, sir?

True. Whip out behind me suddenly, and no anger  
in your looks to your adversary. Now, now!

( La-Foole and Daw slip out of their respective  
closets, and salute each other.)

La-F. Noble sir John Daw! where have you been?

Daw. To seek you, sir Amorous.

La-F. Me! I honour you.

Daw. I prevent you, sir.

Cler. They have forgot their rapiers.

True. O, they meet in peace, man.

Dauph. Where's your sword, sir John?

Cler. And your's, sir Amorous!

Daw. Mine! my loy had it forth to mend  
the handle, e'en now.

La-F. And my gold handle was broke too,  
And my loy had it forth.

Deph. Indeed, sir!- How their excuses meet!

Cler. What a consent there is in the handles!

True. Nay, there is so in the points too, I  
warrant you.

Cas. 909-910:

Dum gladium quaero ne habeat,  
arripio capulum.

Sed quom cogito; non habuit gladium: nam  
esset frigidus.

The mock ceremony and Epicoene discovered to be a boy at the close  
of the play is also imitated from the Casina.

In 'The Devil Is An Ass' the servat disguised as a  
woman has its source in the same play. 'The Silent Woman' And 'The  
Devil Is An Ass' both borrow from the 'Aulularia'. In the former  
Truewit's arguments (2:1) against matrimony and wives are copied  
from Periplectonius' objections M1. 80-100 and from Aul. 475-596.  
Some of the instructions to the Mute come from the same sources.  
In the latter, (2: 1) there is a similarity to the Aul. 89-100:

Fitz. You hear Devil  
Lock the street doors fast and  
let no one in,  
Except they be this gentle-man's  
followers  
To trouble me  
Nor turn the key to any  
neighbor's need:  
Be it but to kindle fire or leg  
a little,  
Put it out rather, all out to  
an ash  
That they may see no smoke.  
Or water, spill it.  
Knock on the empty tubs, that  
by the sound,  
They may be forbid entry  
In case of a fire  
Say we are lock'd

Euc. Ati intro occlude ianuam  
iam ego hic ero  
Cave quemquam alienum in aedis  
intromiseris  
Quod quispiam ignem querat extingui  
uolo,  
Ne causae quid sit quod te  
quisquam quaeri-  
tet.  
Nam si ignis uiuet, tu extinguere  
extemp(u)lo  
Tum aquam aufugisse dicito, si quis  
petet.  
Cultrum, securim, pistillum,  
mortarium,  
Quae utenda uasa semper vicini  
rogant,  
Fures uenisse atque abstulisse  
dicito.

Profecto in cella



If any come to borrow a spoon  
or so:  
I will not have Good Fortune or  
God's Blessing  
Let in while I am lousy."

neminem  
Volo intronitti. atque etiam hoc  
praedico tibi,  
Si Bona Fortuna veniat, ne  
introniseris.

In this same play A 2:Sc.2 the lover occupying the house adjoining his mistress and the secret amour discovered by a servant and reported to the master is copied from the 'Miles Gloriosus' A 2:Sc6.

Further imitations of the 'Aulularia' are found in 'The Staple Of News' and in 'The Case Is Altered': A.2:1. of the former borrows from 11;396-313:

Re-enter Pennyboy senior

P. sen. Where is Broker?

Are not these flies gone yet? Pray quit my house,  
I'll smoke you out else.

Fit. O the profligate!

Will you be at so much charge with us, and loss?

Mad I've heard you have offer'd sir, to lock up smoke, 391ff

And calk your windows, spar up all your doors,

Thinking to keep it a close prisoner with you,

And wept when it went out, sir, at your chimney, 300

Fit. And yet his eyes were drier than a pumice. 297

Shun. A wretched rascal, that will bind about

The nose of his bellows, lest the wind get out

When he's abroad. 304-5

Alm. Sweeps down no cobwebs here, 1

But sells them for cut fingers; and the spiders,

As creatures rear'd of dust, and cost him nothing,

To fat old ladies' monkeys.

Fit. He has offered to

To gather up spilt water, and preserve 208

Each hair falls from him, to stop balls withal. 312

Shun. A slave and an idolater to Pecunia! 309

P. sen. You all have happy memories, gentlemen,

In rocking my poor cradle. I remember too  
*When you had lands and credit, worship, friends,*  
Ay, and could give security: now you have none, 299

Or will have none right shortly. This can time,

And the vicissitudes of things! I have

All these, and money, too, and do possess them,

And am right heartily glad of all our memories,

And both the changes.

Fit! Let us leave the viper.

The latter, the best of Jonson's plays derives its plot from the 'Aulularia' interwoven with the plot of the 'Captivi'. The two Latin plays were considered the best of Plautus, the first for the portrait of the miser, the second for its pathos. Whole scenes and episodes are appropriated directly in the English play! The first sentiment of Rachel 1.3. is like that of Aul. 640.-641:

No! is your presence nothing?

amo praeter omnes.

I shall want that, and wanting that, want all; Plus aegri ex abitu,

For that is all to me.

iura quam ex aduentu voluptatis  
cepi:



Act 3: The following parallels may be found in Act 1: Sc. 3:

(Enter Jacques)

Pau. Here comes her father.

-How dost thou, good Jacques?

Meg. Ego conveniam Euclionem, si  
domist

Sed eccum. 11 176, 177.

Meg. Saluos atque fortunatus,  
Euclio, semper r sies.

Euc. Di te ament, Megastore.  
182-183

Ang. God save thee, Jacques!

Jaq. What should this mean?

-Rachel! open the door.

(Exit)

Euc. Sed quid ego apertas aedis  
nostras conspicio?

Et strepitust intus. numquam ego  
compilor miser?

388-389

Ang. S'lllood how the poor **slave** looks

(aghast) as though

He had been haunted by the spirit, Lar;

Pau. I muse he spake not;

Belike he was amazed, coming  
so suddenly,

And unprepared- Well, let us go.

With Jacques' soliloquy(2: 1.) may be compared that of Euclio:

Enter Jacques.

So now enough, my heart,

beat now no more;

Euc. Nunc de faecato demum animo  
egredior domo,

Postquam perspexi salua esse inter omnis  
79-80

At least for this affright, Di me seruant, salua re(s) est: saluum

What a cold sweat

est, **siquid non perit**

Flow'd on my brows, and over **Nimis male timui. prius quam intro redii,**  
all my bosom!

exanimatus fui! 207-208

Had I not reason? to behold  
my door.

Redi nunciam intro atque intus  
serua. **Sta. Quippini?**

Beset with unthrifths, and my  
self abroad?

**Ego intus seruem? an nequis aed**

Why, Jacques! was there nothing in the house

aedes auferat?

Nam hic **apud** nos nil est aliud  
quaesti furibus:

Ita inan(2)s sunt orpetae  
atque araneis.

31-34.

Worth a continual eye, a vigilant  
thought,

Whose head should never nod,  
nor eyes once wink?

**Sta! Peruigilat noctes totas:**  
tum autem interdus

**Quasi claudus sutor domi dedet**  
totos dies;

72-73.

Look on my coat, my thoughts worn  
quite threadbare,

That time could never cover with a nap,  
And by it learn, never with naps  
of sleep



To smother your conceits of that  
you keep

But yet, I marvel why these gallant youths  
Spoke me so fair, and I esteem'd a beggar

nam nunc quoniam colo sedile parvis  
ne sciunt,  
Omnes videntur scire et me.  
benignus  
Omnes salutant quam  
quam salutabant prius.

11-115

The end of flattery is gain, or lechery  
If they seek gain of me, they think me rich;  
But that they do not: for their other  
object,

Iam illic homo aurum scit  
me habere, eo me  
salutant blandius.

'Tis in my handsome daughter, if it be:

185

Meg. Eius cupio filiam  
Virginem mihi desponderi:

172-173

And, by your leave, her handsomeness may tell them

My beggary counterfeits, and, that her neatness

Flows from the same store of wealth, that breaks my coffers

With this same engine, love to my breed;

But this answered: Beggars will keep fine

Their daughters, being fair, though themselves pine.

Well then it is for her; ay, 'tis for her;

And I make her so brisk for some of them. Virginem habeo grandem,

191

At her father's call Rachel enters, represented by Staphyla in  
Plautus:

Rach. What is your pleasure, sir

Euc. Redi nunciam intro atque  
intus serua, Sta. Quippini

31

Jaq. Rachel I must abroad

Lock thyself in, but yet take  
out the key!

Abi intro, occlude ianuam; iam ego hic  
ero

That whosoever peeps in at the  
keyhole

Caue quemquam alienum in aedis intro-  
miseris 89-90

May yet imagine there is none  
at home.

Profecto in aedis meas me absente  
neminem

Volo intromitti, atque etiam hoc  
praedico tibi

Si Bona Fortuna ueniat, ne intro-  
miseris. 93-100

Rach. I will, sir.

Jaq. But hark thee, Rachel, say a

thief should come, and miss the key, he would resolve indeed

And miss the key, he would resolve indeed

None were at home, and so break in the rather;

Open the door, Rachel; set it open daughter

But sit in it thyself, talk aloud,

As if there were more in the house with thee;

Put out the fire, kill the chimney's heart

That it may breathe no more than a dead man,

The more we spare my child, the more we gain.

2:1

St. Nam hic apud nos nil est

aliud quaesti furibus 83

Euc. Nam si ignis uiuet  
tu extinguere extem-  
plo 93

Deinde egomet mecum  
cogitare inter uias



Occepi: festo die si quid prodegeris  
Pro festo egere liceat, nisi peperceris  
Postquam hanc rationem uentri cordique  
Accessit animus ad meam sententiam. 370-  
393

Similarities in the scene between Christophero and Jacques 3:1:  
Jaq. He has been at my door, he has been in,  
In my dear door; pray God my gold be safe! Euc. Di me seruant salua  
re est: saluum est, siquid non perit. 207

Rachel! ho, Rachel! Euc. heus Staphyla, te uoco 269  
Christ. God save you, honest father. Meg. Saluos atque fortunatus, E  
Euclio semper sies.  
Euc. Di te ament, Megadore 282  
-183  
Jaq. Rachel! odslight, come to me;  
Rachel! Rachel! Aurum mihi intus harpagatumst. nunc  
hic eam rem uolt, scio,  
Mecum adire ad pactionem: uerum  
interuisam domum.  
200-202

Chris. Now in God's name what ails he?  
this is strange! Quo abis? 203  
He loves his daughter so, I'll lay my life Credo edepol ubi mentionem  
That he's afraid, having been now abroad, ego fecero de filia,  
I come to seek her love unlawfully. Mi ut despondeat, sese  
a me derideri rebitur  
Neque illo quisquamst  
alter hodie ex  
paupertate parciore  
204-206

Jacques re-enters:  
'Tis safe, 'tis safe, they have not  
robbed my treasure  
(Aside)  
Euc. salua res est: saluum est,  
siquid non perit.  
207

Chris. Let it not seem offensive to you, sir. Meg. Quid tu? recten  
Jaq. Sir! God's my life, sir! sir! atque ut uis uales?  
Call me sir! Euc. Non temerariumst, ubi diues  
blande appellat pauperem.  
193-194  
Chris. Good father, hear me. Meg. Ain tu te ualere 186

Jaq. You are most welcome, sir; Euc. Heia, Megadore, haud  
decorum facinus tuis  
I meant almost: and would your worship speak, factis facis 220  
Would you abuse yourself to speak to me? Euc. Venit hoc mi, Megadore  
in mentem, te esse hominem diuitem,  
Factiosum, me item esse hominem  
pauperum pauperrimum. 226-  
227

Chris. 'Tis no abusing, father,  
my intent Meg. Quoniam tu me  
et ego te qualis sis scio:  
Is to do further honour to you, sir. Quae res recte uortat mihique  
Then only speak; which is, to be your son, tibi que tuaeque  
filiae,  
Filiam tuam mi uxorem posco:  
promitte hoc



Jaqu. My gold is in his nostrils.  
he has smelt it:

Aurum huic olet. 216

He knows my gold! he knows of  
all my treasure-

Credo ego illum iam in(d)audisse  
mihi esse thesaurum domi:  
Id inhiat, ea affinitatem hanc  
obstinuit gratia.  
266-267.

How do you know, sir? whereby  
do you guess?

Euc. Tam hic scit me habere quam  
egomet: 548.

Chris. At what, sir? what is it  
you mean?

Jaqu. I ask,  
An't please your gentle worship,  
how you know-

I mean, how I should make your  
worship know

That I have nothing-  
To give with my poor daughter? I  
have nothing:

The very air, bounteous to every man,  
Is scant to me, sir.

Euc. Meum pauperiem conqueror  
Virginem habeo grandem dote  
cassam atque inlocabilem  
Neque eam queo locare quouquam.  
191-192.

Chris. I do think, good father,  
You are but poor.

Meg. Noui. ne doceas. 241.

Jaqu. He thinks so; hark! but  
thinks so

Meg! Certe edepol equidem te ciuem  
sine mala omni malitia  
Semper sum arbitratus et nunc  
arbitror. 216-217.

He thinks not so, he knows of all  
my treasure

Meg. sed ubi hi(n)c est  
homo?  
Abiit neque certiorum fecit: sed  
fastidit mei. 244, 245

Chris. Poor man, he is overjoy'd to  
to hear

His daughter may be past his  
hopes bestow'd  
That betwixt fear and hope if  
I mean simply

He is passionate.

Re-enter Jacques.

Jaqu. Yet all is safe within" is  
none without? Nobody breaks my  
walls?

Nam si opulentus it petitem  
pauperiotis gratiam,  
Pauper metuit congregi(f). per  
metum male rem gerit. 247-248.

Euc. salus res est 207

Chris. What say you, father,  
shall I have your daughter?

Meg. Quid nunc? etiam, mihi  
despondes filiam 235

Jaqu. I have no dowry to bestow upon her.

Euc. At nil est dotis quod dem! 238.

Chris. I do expect none, father

Meg. Ne duas 238

Jaqu. That is well

Euc. Fiat 241

Jaqu. So! he is gone, would all were  
dead and gone,

Euc. Illichinc abiit. di immortal  
es

That I might live with my dear gold alone! obsecro, aurum quid ualet. 265



Enter Count Ferneze.

Here is the poor old man.

Euc. No(ui)stin hunc senem  
Euclionem ex proximo pauperulum?

171.

Jaq. Out o' my soul, another comes he  
hither?

Meg. Tace: bonum habe animum, Euclio:  
adiuuabere a me:

192-193.

Jaq. To me, by heaven!

One comes to hold me talk while  
'tother robs me.

Euc. Mane, mane: quis illic est? quis  
hic intus alter erat tecum  
simul. 655, 656

In Jacques' soliloquy 3n2 there is a similarity to lines 460-464 of  
the Aulularia:

Jaq. He's gone: I know it; this is  
our hot lover.

Illic hinc abiit. di immortales,  
facinus audax incipit

I will believe them, if they may come in  
Like simple wooers and be  
arrant thieves,

Qui cum opulento pauper homine  
coepit rem habere aut

And I not know them 'Tis not to be told

Veluti Megalorum temptat, me  
omnibus miserum modis:

What servile men will do for gold:-

Qui simul, aut mei honoris  
mittere hac causa coquos:  
Is ea causa misit hoc qui  
subriperent misero mihi!

The hiding of the gold in the ground and the encounter with Juniper  
is copied from the Aulularia. Parallels in 4:4:

Jaq. Rachel! thieves! thieves!  
Stay villain, slave!

Euc! Redi quo fugis, nunc?  
tene, tene 415

Jun. I pray you, sir

Well then deliver; come,  
deliver, slave!

Jun! What should I deliver?

Str. Quis tibi vis reddam? 634

O thou wouldst have me tell thee,  
wouldst thou?

Euc. Rogas? 634

Shew me thy hands, what hast  
thou in thy hands?

Euc. Ostende huc manus. 640

Jun! Here be my hands

Str. Em tibi, ostendi: eccas. Euc.  
Video. age ostende etiam  
tertiam. 641

Jaq. Put off thy shoes; come, I  
will see them; give me a knife  
here, Rachel  
I'll rip the soles.

Age dum excutiam pallum. 646  
Ne intus tunicas habeas  
647

Jun. What are you mad, are  
you detestable? would you  
make an anatomy of me?

Str. Insanis; perscrutatus es  
653



Jaqu. Soft sir, you are not yet gone;  
shake your legs, come;  
and your arms, be brief:-

age rusum ostende huc manum  
Dexteram.

649-650

Jaqu. Heart, thou art somewhat eased,  
half of my fear  
Hath ta'en his leave of me,

Fiend, why art not gone? Fugin hinc ab oculis? abin  
(hinc) an non? 660

In the portion of the plot taken from the 'Captivi',  
Count Ferneze corresponds to Hegio of the Latin play and Pacue to  
Aristophontes; Chamont to Philocrates and Camillo to Tyndarus.  
Count Ferneze's account of the loss of his son is similar to that of  
Hegio's:

I had one other, younger born than this, perdidit unum filium,  
By twice so many hours as would fill Puerum quadrimum quem  
The circle of a year, his name Camillo, mihi servos surpuit,  
Whom in that black and fearful night I lost; Neque eum servum unquam  
(Tis now nineteen years ago at least) repperi neque filium:  
It was that night wherein the great Chamont Maior potitus hostium est.  
The general for France surprised Vicenza. quod hoc est scelus:

1.3

Quasi in orbitatem liberos

produxerim!

759-763.

In the scene between the messenger and the count 3.1 the following  
parallels may be traced:

Mes. See, here's the count Ferneze, Pro. 7-10.

I will tell him

The hapless accident of his brave son,  
That he may seek the sooner to redeem him.-

Count F! Ill news of my son,  
My dear and only son, I'll lay my soul!

Mes. Tis not so ill, my lord.

He's taken prisoner, 25ff. 31

Count F! Is Maximilian taken prisoner too?

Mes. No, good my lord; he is returned  
with prisoners! 26-27

C. Is't possible! can Maximilian  
Return and view my face without my son,

O, in what tempests do my fortunes sail!

Enimvero di nos quasi  
pilas homines habent

22



Count F! First in Vicenza lost I my first son, perdidit unum filium  
759.

Mes! My lord, since only money may redress 167-171.  
The worst of this misfortune, be not grieved,  
Prepare his ransom, and your noble son  
Shall greet your cheered eyes with more  
honor.

Count F, I will prepare his ransom; gracious heaven  
Grant his imprisonment may be his worst,  
Honor'd and soldier-like imprisonment,  
And that he be not manacled and made  
A drudge to his proud foe!

He. Aduerte animum huc sis: istos  
captiuos duos  
Heri quos emi de praeda a  
quaestoribus,  
His indito catenas singularias,  
Istas maiores quibus sunt iuncti  
denarii.

1110-113.

The most interesting scene is that of Act 3. Sc. 3 where the exchange  
of prisoners is made and Pacus the Aristophontes of the play enters:

Max. Gentlemen, (I would call an  
emperor so,)  
you are now my prisoners: I am  
sorry;  
marry this, spit in the face of  
your fortunes,  
for your usage shall be honorable.

Lo! Si do immortales id uoluerit,  
uos hanc aerumiam exequi,  
Decet pati animo id aequo! si id  
facietis, leuior labor erit.  
Domini fuistis credo liberi:  
Nunc seruitus si euenit, ei uos  
morigerari nos bonum est  
Eaque etiam erili imperio ingenitis  
uostri gloriem reddere.  
195-199.

there is ---- you know, a noble  
gentleman of our party, and a right valiant,  
seemingly prisoner to your general,  
as your honor'd solves to me;  
for whose safety this tongue has  
given warrant to his honorable  
father, the count Ferneze.

Nam eccum captiuum hunc  
adulescentem (en!) Aleum  
Prognatum genere summo et  
summis ditibus:  
169-170.

Quod genus illi unum pollens  
atque honoratissimum.  
278.

I must tell you  
your ransoms be to redeem him..  
What think you? your answer.

Filius meus illi apud uos seruit  
captus in Alide:

Eum si reddis mihi, praeterea (tu)  
unum mummum ne duis:

Et te et hunc amittam hinc. alio  
pacto abire non  
potes. 3330-2



Cam. Marry, with my lord's leave here, I say,  
signior,

This free and ample offer you have made  
Agrees well with your honor, but not ours;  
For I think not but Chamont is as well born  
As is Feineze; then, if I misyake not,  
He scorns to have his worth so underprized, Tam ego fui ante liber  
That it should need an adjunct in exchange Tam mihi quam illi  
Of any equal fortune libertatem hostilis  
eripuit manus.

310-311

Ty. Ego patri meo esse fateor summas  
diuitias domi

Meque summo genere gnatum. 318-319

Noble signior,

I am a soldier, and I love Chamont;  
Ere I would bruise his estimation  
With the least ruin of mine own respect  
In this vile kind, these legs should rot  
(with irons,  
This body pine in prison, till the flesh  
Dropt from my bones in flakes, like  
wither'd leaves,  
In heart of autumn, from a stullorn oak.

682ff Dum ne ob malefacta,  
peream!

Max. Lord Chamont, I will leave you, whilst I go in and present myself to  
the honorable count; till my regression,  
so please you, your noble feet may measure stabiliui, quon illos eni  
this private, pleasant, and most princely walk. odè praeda a  
Soldiers, regard them and respect them: Expediui ex seruitutibus  
(exit) si dis placet.

At etiam dubitavi hos homines  
emerem an non emerem diu.

Seruate istum sultis intus,  
serui, ne quoquam  
pedem

Ecferat sine custodela.

Iam ego apparebo domi,  
Ad fratrem modo ad captiuos  
alios inuiso meos.

453-458.

Pac. O ver bon! excellenta gull,  
he taka my lord Chamont for monsieur Gaspra, and monsieur Gaspra for my lord  
Chamont. O dis be brave for make a me  
laugha, ha, ha, ha. O my heart tickla.

Ty. Non equidem me Liberum, set  
Philocratem esse aio.

Ar. Quid est?

Ut s celestus, Hagio, nunc isto  
(te) ludos facit.

Nam is est seruos ipse neque  
praeter se unquam ei  
seruus fuit.

578-580.



Cam. Ay, but your lordship knows  
not what hard fate  
Might have pursued us, therefore,  
howsoever,

The changing of our names was necessary,  
And we must now be careful to maintain  
This error strongly, which our own  
device

Hath thrust into their ignorant conceits;  
For should we (on the taste of this good fortune)  
Appear ourselves, 'twould both create in them  
A kind of jealousy, and perchance invert  
Those honorable courses they intend.

Cha. True, my dear Gasper; but this  
hang by here  
Will, at one time or other, on my soul,  
Discover us. A secret in his mouth  
Is like a wild bird put into a cage,  
Whose door no sooner opens, but 'tis out,

But, sirrah, if I may but know  
thou utter'st it.

Pac. Uttera vat, monsieur?

Cha. That he is Gasper, and I true Chamont.

Pac. O pardonnez moy, for my tongue  
shall put out de secreta, shall breed de  
cankra in my mouth.

Cam. Speak not so loud, Pacue.

Pac. Fch. you shall not hear de fool,  
for all your long ear! Regardez,  
monsieur: you le Chamont, Chamont  
le Gaspra.

Re-enter Maximilian, with Count Ferneze,  
Francisco, etc.

Max. True, my honorable lord, that  
Chamont was the father of this man.

Ph! Secede huc nunc iam, si  
videtur, procul,  
Ne arbitri dicta nostra  
Neu permanet palam haec  
nostra fallacia.

Nam doli non doli sunt  
sunt nisi astu colas.  
Set malum maximum, si id  
palam prouenit.

Nam scierus tu mihi's atque  
ego esse me tuum  
Seruon adsimilo, tamen

uis opust, cautus opust.  
Liber captiuos aus ferre 217220  
consimilis est:  
Senel fugiendi si datus  
occasio. 114-115.

Ar. Hegio, uide sis nequid  
tu huic tenere in  
sistas credere:

Atque ut perspicio,  
perfecto iam  
aliquid pugnae  
dedit:

Filium tuum quod  
redinere se ait,  
id ne utique mihi  
placeat. 584-6

Ar. Tace modo: ego te,  
Philocrates

False, faciam, ut uerus hodie  
reperire Tyndarus.  
609-10

619\_ Ex me audibus uera quae  
nunc falsa opinare, Hegio.

623 'Ut istic Philocrates non  
magis est quam aut ego  
aut tu.

He. is quidem huius est pater  
Philocrati. 974-5.



Count F: O that it may be, for when I Ph: Quam diu id factumst? St. I  
lost my son, Hic annus incipit  
This was but young it seems. uicensusus. 980

Max! Count Ferneze, let summer sit ER. Gaude. age  
in your eye; look cheerfully, sweet count; gaude modo.  
will you do me the honor to confine this noble Iam ego ex corpore  
spirit within the circle of your arms? exigam omnis maculas  
maerorū tili:  
Gaude audacter  
839-842.

Count F. Honor'd Chamont, reach me Er. Cedo manum. He. Manum?  
your valiant hand, Er. Manum, inquam,  
cedo tuam actutum.  
838.

The remainder of the Count's lines here remind  
us of: fortuna humana fingit artatque ut lulet 304.

Max! Noble lord, 'tis thus. I have  
here, in mine honor, set this gentleman free,  
without ransom: he is now himself, his  
valor hath deserved it, in the eye of my  
judgment, - Monsieur Gasper, you are dear to me:  
fortuna non mutat genus. But to the main: - 337-341.  
if it may square with your lordship's  
liking, and his love, I could desire that he  
were now instantly employed to your noble general  
in the exchange of Ferneze for yourself!  
it is a business that requires the tender hand  
of a friend.

Count F. Ay, and it would be with more  
speed effected, 345-348.

If he would undertake it.

Max. True, my lord - Monsieur Gasper, how 351  
stand you effected to this motion?

Cha. My duty must attend his lordship's will. 308.

Max. What says the lord Chamont?

Cam. My will doth then approve what these 351-352.  
have urged.

Max. Why there is good harmony, good  
music in this. Monsieur Gasper, you shall  
protract no time, only I will give you  
a bowl of rich wine to the health of  
your general, another to the success  
of your journey, and a third to the  
love of my sword.

Opsequiosus mihi fuisti  
non semper. Nec, di uostram  
fidem,  
Hominum ingenium liberale!  
ut lacrimas excutiant  
mihi.

Videās in corde amare  
inter se; quantis (hic  
modo) laudibus

Suum erum seruos conlaudauit  
419-421.

Parallels in 4.2: Par 10 10 10 10

Cha. Sweet Gasper, I am sorry we  
must part;

But strong necessity enforces it.  
let not the time seem long unto  
my friend,

For my love I



(The sacred sphere wherein our souls  
are knit)  
I will endeavour to effect this business  
With all industrious care and happy speed. 402-406

Ph. Philocrates, ut adhuc  
locorum feci, faciam  
sedulo,  
Ut potissimum quod in rem  
recte conducit tuam  
Id petessam id persequar-  
que corde atque animo et  
uiribus.  
385-387.

Cam. My lord, these circumstances would  
come well  
To one less capable of your desert than  
I; in whom your merit is confirm'd  
With such authentic and grounded 114-117.  
proofs.

Cha. Well I will use no more; Gasper adieu  
How may I bless the time wherein Chamont,  
My hohor'd father, did surprise Vicenza.  
Where this my friend (known by no name) was found,  
Being then a child, and scarce of power to speak,  
To whom my father gave this name of Gasper, Ph. Bene uale. 452.  
Fægnium uocitatus:  
post uos indidistis.  
Tyndara

And as his own respected him to death: Philocrates iam inde uenit 984  
usque amicus fuit mihi a  
puero pueri 645  
Since when we two have shared our Quam illi quicum una (a) puero  
mutual fortunes aetatem exegeram?  
With equal spirits, 720

Further imitations;  
Act 4.5:

Max. Nay, but sweet count, 1011-1013.  
Count F. Away! I'll hear no more; He. Verba mihi data esse uideo.  
Never was man so palpably abused:-  
My son so basely marted, and myself  
Am made the subject of your mirth and scorn.

Fac. By gar, we shall be hang for telle dis nunc ego teneo, nunc  
same; we telle mademoiselle, she tell her scio  
fadera. Quid hoc negotist.  
Count F. The true Chamont set free, and 697-8

one left here  
Of no descent, clad barely in his name!  
Sirrah, boy, come hither, and be sure 653ff  
you speak the simple truth.



Count F! Monsieur Gasper!  
On what occasion did they charge  
their names,

What was their policy, or their  
pretext?

Pac. Me cannot tell, par ma foy,  
monsieur.

He. Satin istuc mihi exquisitumst  
fuisse hunc seruum in

Alide

Neque esse hunc Philocratem?

Ar. Tam satis quam nunquam hoc  
inuenies secus.

638-9.

Count F. Fetch forth that Gasper, that

levd counterfeit;

I'll take him to your face approve  
your wrongs.

657-661

Enter Servants with Camillo. Ty. Namque edepol si adbitas  
Come on, false substance, shadow to  
Chamont,

propius, os denasabit  
Mordicus! 604 -5 tibi

Had you none else to work upon but me?

Had you none else to work upon but me?

Was I your fittest project? well, confess

What you intended by the secret plot,

And by whose policy it was contrived.

Speak truth, and be intreated courteously; Si eris uerax, tua ex re  
facies, ex mala

meliusculan,

Recta et uera loquere: 559-60

But double with me, and resolve to prove Si eris uerax, ex tuis rebus  
The extremest rigor that I can inflict. feceris meliusculas.

968

Cam. My honor'd lord, hear me with patience;

Nor hope of favor, nor the fear of torment,

Shall sway my tongue from uttering of truth.

Count F! 'Tis well, proceed then.

Cam. The morn before this battle did begin,

Wherein my lord Chamont and I were taken,

We vow'd one mutual fortune, good or bad,

And urging that might worse succeed our vow,

We there concluded to exchange our names.

itaque nomina

Inter uos permutas-  
tis! 575-7.

Count F. Return! ay, when? when will

Chamont return?

Nunc certumst nulli posthac  
quicquam credere.

He'll come to fetch you, will he? ay, 'Satisdum semel deceptus: sperari miser  
'tis like!

You'd have me think so, that's  
your policy.

Ex seruitute me exemisse filium  
756-8

No, no, young gallant, your device  
is stale;

You cannot feed me with so vain a hope.

Cam. My lord, I feed you not with a vain hope.

I know assuredly he will return,

747-8

And bring your noble son along with him.

Max. O impudent derision! open scorn!

Intolerable wrong! is't not enough

That you have play'd upon me all  
this while,

Tanto in pectore hanc rem meo

magis uoluto,

Tanto mi aegritudo auctior est  
in animo,

Ad illud uoluntate...



mi hodie:

N Neque id perspicere quid.

Quod quom scilicet (tum) per ulem

But still to mock me, still to jest at me?

inridetor. 783-5

Fellows, away with him: thou ill-bred slave,

Cam. Alas, these threats are idle,

like the wind,

And breed no terror in a guiltless  
mind.

Post mortem in morte nihil

est quod metuum mali

741

Count F. Nay thou shalt want no torture,  
so resolve;

Bring him away.

ducite

Ubi ponderosas, crassas capiat compedis

781-2

Cam. Welcome the worst, I suffer for  
a friend,

Nam mihi propter te hoc optigit

746

Your tortures will, my love shall never,  
end.

Etsi peruiro usque ad  
summam aetatem,

tamen

Breve spatiumst perferendi  
quae minitas mihi.

742-3.

In Act 5.4 Camillo is threatened with as severe punishment as that  
meeted upon Tyndarus:

Count F. Tut, Maximilian- for your honor'd self

I am persuaded; but no words shall turn

733-38.

The edge of purposed vengeance on that wretch; 734

Come bring him forth to execution.

compedis impingiet.

Enter Servants with Camillo bound.

738i Nequi deterius

I'll hang him for my son, he shall not |xscape,

huic sit quam quol

Had he a hundred lives- Tell me, vile slave,

pessumest.

Think'st thou I lo ve my son? is he my flesh?

711-15.

Is he my blood, my life? and shall all these

Nam cogitato, aliquis

Be tortured for thy sake, and not revenged?

hoc gnato tuo

Truss up the villain!

744

Tuus seruos faxet, qualem

haberes gratiam.

749

511-12.

Max. My lord, there is no law to confirm this  
action; 'tis dishonorable.

Ar. Per deos atque homines ego  
te optestor, Regio,

Ne tu istunc hominem perdis.

727-8

Count F. Dishonorable, Maximilian

It is dishonorable in Chamont;

The day of his prefixed return is past,

And he shall pay for it!

669-674.

Cam. My lord, my lord.

Use your extremest vengeance; I'll be glad 706-8.

To suffer ten times more for such a friend.

Cha. Honor'd count,

Wrong not your age with flexure of a knee,

I do impute it to those cares and griefs 943-50



Count F. O worthy gentleman, I am ashamed  
That my extreme affection to my son  
Should give your honor so incurred a maim;  
But my first son being in Vicenza lost- 750-6p.

Cha. How long's that since, my lord,  
can you remember?

Count F. 'Tis well nigh upon the twentieth year. 980

Cha. And how old was he then?

Count F. I cannot tell,

Between the years of three and four I take it! 981

. In the English play identification taken place by means of the  
tablet about Camillo's neck; in the Latin play Stasimus' tale  
corroborates the truth.

Cha. here is a tablet,  
With that inscription, found about his neck,  
That night and in Vicenza, by my father,  
Who, being ignorant to what name he had,  
Christen'd him Gasper; nor did I reveal  
This secret, till this hour, to any man.

St. Paegnium uocitatus;  
post uos indidistis  
Tyndero.

Ph. Quor ego te non noui?  
334-5.

Count F. O happy revelation! O blest hour!  
O my Camillo!

He. Salueto, exoptate  
grate mi.  
1006.

Count F. O my boy, let me kiss thee.  
Forgive thy father's late austerity. 994-6.

Further imitations of Plautus may be found in  
isolated passages.:

Woe to the several cudgels Vae illis uirgis miseris, quae hodie  
Must suffer on this back. in tergo morientur meo. 650.

The Devil Is An Ass. 3.1.

I know what thou wouldst say, she uerba ne facias soror  
is poor and her friends deceased! She Scio quid dicturas. hanc esse  
had brought a wealthy dowry in her pauperem: haec pauper placet  
silence. The Silent Woman 2.3. Aul. 173-4.

Epi. Lord, how idly he talks and Viden tu illice oculos iurare?  
how his eyes sparkle. He looks green a ut inrides exoritur colos  
about the temples! do you see what blue Ex temporibus atque fronte; ut  
spots he has! oculi scintillant uide.

The Silent Woman 4.2.

Mn. 828, 829.

Let's die like Romans,  
Since we have lived like Grecians. Mos. 22. praegraecamini  
The Fox 3.5



The treasure of a fool is always in his tongue,

said the witty comic poet; and it appears not in any thing more than in that nation, whereof one, when he had got the inheritance of an unlucky grange, would needs sell it; And to draw buyers proclaimed the virtues of it.

Nothing ever thrived on it, saith he. Tri. 533-544.

"No owner of it ever died in his bed; some hung, some drowned themselves; some were banished, some starved; the trees were all blasted; the swine died of the measles, the cattle of the murrain, the sheep of the rot; they that stood were ragged, bare, and laid as your hand; nothing was ever reared there, not a duckling, nor a goose."

Hospitium fuerat calamitatis? (Mart. 1.86) Tri. 553 Hospitiumst calamitatis:  
Was not this man like to sell it?

Discoveries. (Acutius cernuntur vitia quam virtutes)

In the two comedies 'Every Man Out Of His Humor' written at the opening his career and 'The Magnetic Lady' written near its close, Jonson thus makes mention of Plautus:

Cor. Ay, what think you of Plautus, in his comedy Cistellaria? there where he brings in Alcesimarchus with a drawn sword ready to kill himself? Is not his authority of power to give our scene approbation?

Mit: Sir, I have this only evasion left me, to say, I think it be so indeed; your memory is happier than mine.

Every Man Out Of His Humor. 3.2

Mace: marry, I will not do as Plautus in his Amphitruo for all this summi Jovis causaplaudite; beg a plaudit for God's sake; but if you, out of the bounty of your good liking, will bestow it, why, you may in time make lean Macilente as fat as Sir John Falstaff.

A play, though it apparel and present vices in general, flies from all particularities in persons. Would you ask of Plautus, if they both lived now who were Davus or Pseudolus in the scene, who Protopolinices or Thraso? who Euclio or Menedemus.

Magnetic Lady 3.1

As in Plautus, 'The Alchemist' and 'The Fox' employ the acrostic argument, Jonson is like his model in externalities, -using terms of roguery, cant expressions, coined words, and judicial terms with equal ingenuity. In the construction of plot and in the quality of humor Jonson excelled and yet because he depicted the manners of his age, like Plautus, he gradually lost favor.

From the reference in the 'Magnetic Lady' quoted above, we find that Jonson was very familiar with Terence. In this same play 3.1. the report of the happenings at dinner is similar to a passage in 'The Eunuchus' 5.6 where Pythias relates what happened within at the soldiers' entertainment.

In but one comedy 'Every Man In His Humor' - are the characters influenced by Terence-Knowell the gulled father corresponding to Micio of 'The Adelphi', his profligate young son, to Aesclius and Wellbred a dissolute companion to Ctesipho.



The atmosphere of 1.1 Knowell's advice to his kinsman Stephen is similar to that of the *Trinummus*, Philto's advice to Lysiteles. 2.2 also 2.3. The portrait of Ed. Knowell as a scholar is more like that of Pamphilus a scholar and son of Sino in the *'Andria'* 1.1. Herein lie the resemblances to Micio of the *'Adelphi'* in the *Prologue* to *Knowell*:  
 I am resolved I will not stop his journey, Venit ad ne saepe clamans 'quid agis Micio?  
 Nor practise any violent means to stay Quor perdis adulescentem nobis? quor amat?  
 The unbridled course of youth in him; for that Quor potat? quor tu his rebus sumptum suggeris,  
 Restrained, grows more impatient; Vestitu nimio indulges? nimium and in kind ineptus es'.  
 Like to the eager, but the greyhound, generous Ninius ipse testatur, praeter equoque et bonum,  
 Who ne'er so little from his game withheld, Et errat longe mea quidem sententia,  
 Turns head, and leaps up at his holder's throat. Qui imperium credat grauius esse aut  
 There is a way of winning more VI quod fit, quam illud quod auiditia allungitur.  
 by love, Mea sic est ratio et sic animum induco meum:  
 And urging of the modesty, than fear: Malo coactus qui suum officium facit  
 Force works on servile natures, not the free. facit,  
 He that's compelled to goodness, Studet par referre, praesens  
 may be good, absensque idem erit.  
 But 'tis but for that fit; where Hoc patriumst, potius consuefacere  
 others, drawn filium  
 By softness and example, get a Sua sponte recte facere quam  
 habit, alieno metu:  
 Then, if they stray, but warn them, Hoc pater ac dominus interest.  
 and the same Adelphi 60-75.  
 They should for virtue have done, they'll do for shame.

### 1.1

In the prologue to *'The Silent Woman'* the lines:

Truth says, of old the art of making plays  
 Was to content the people; and their praise  
 Was to the poet money, wine, and song.

refer to the prologue of the *'Andria'*:

Populo ut placerent quas fecisset fabulas.  
 line 3.

In *'The Magnetic Lady'* the quotation *"Hinc illae lachrymae"* if found in the *'Andria'* line 126; in *'Fures publici'* of *'The Discoveries'* *"non rete accipitri tenditur neque milvio"* is quoted from the *'Phormio'* line 330. In *'The Masque Of Hymen'* the introduction of music at the nuptials is initiated from the ancients, perhaps from the *'Adelphi'* 904-5.



Seneca.

In addition to the comedies and miscellanies, Jonson wrote two historical plays more or less influenced by the Roman Seneca. Weighty maxims, soliloquies, and in Catiline, heavy choruses at the end of each act denote this influence. From the Thyestes' Jonson borrowed the opening of Catiline in which the ghost of Sylla plays the same part as the ghost of Tantalus. The following imitations are most prominent:

Behold I come, sent from the	mitter ut dirus vapor
Stygian sound,	tellure rupta uel grauem populis
As a dire vapor that had cleft the	luem
ground.	sparsura pestis. 87-9 Thy.
To engender with the night, and	
blast the day;	
Or like a pestilence that should	
display	
Infection through the world:	

Nor let thy thought find any vacant time	Nec uacet cuiquam uotus
To hate an old, but still a fresher crime	odisse crimen: semper oriatur
Drown the remembrance; let not mischief cease,	nouum
But while it is in punishing, increase:	nec unum in uno, dumque,
Conscience and care die in thee; and be free	punitur scelus,
Not heaven itself from thy impiety:	crescat. superbis fratribus
Let night grow blacker with thy plots, and day,	regna excidant
At shewing but thy head forth, start away	Thy. 29-32.
From this half-sphere; and leave Rome's	fratris et fas et fides
blinded walls	iusque omne pereat.
To embrace lusts, hatreds, slaughters, funerals,	Non sit a uestris
And not recover sight till their own flames	malis
Do light them to their ruins.	immune caelum. 47-49.

In Act 1. Scene 1 we find an imitation of Seneca's rhetorical exaggeration:

Though hills were set on hills  
And seas met seas to guard thee, I would through;  
Aly, plough up rocks, steep as the Alps, in dust  
And lave the Tyrrhene waters into clouds,  
But I would reach thy head, proud city!  
The ills that I have done cannot be safe  
But by attempting greater.  
The 'Thyestes' 476ff is of a like vein:

aethere prius  
perfundet Arctos pontus et siculi rapax  
consistet aestus unda et ionio seges  
natura pelago surget et lucem dabit  
nox atra terris, ante cum flammis aquae  
cum morte uita uul mari uentus fidem  
foedusque iungent.

Similarly in the Octavia 227-231:  
iungentur ante saeua sideribus freta  
et ignis undae tartaro tristi polus



lux alma tenebris ros cidæ nocti dies  
quam cum scelesti coniugis mente impia  
mens nostra semper fratris extincti memor.

In Act 1. Scene 1 the day goes back and unseen murmurings are heard as  
at Atreus' feast, 'Thyestes 995ff:

Lee. I "The day goes back,  
Or else my senses!

Aur. As at Atreus' feast!

Ful. Darkness grows more and more!

Len. The vestal flame,  
I think be out.

(A groan of many people is heard under ground)

A second groan and a fiery light appears-omens similar to those in  
the Thyestes. Other reminiscences of Seneca are scattered throughout  
act 3:

"Who would not fall with all the world about him?"

3.1.

Quisquis non uult

mundo secum pereunte mori Thy 996-7.

"It likes me better that you are not consul

I would not go through open doors, but break 'em;

Swim to my ends through blood; or build a bridge  
Of carcasses; make on upon the heads

Of men struck down like piles, to reach the lives

Of those remain and stand: then is't a prey,  
When danger stops, and ruin makes the way."

3.1.

"Is there a heaven, and gods? and can it be

They should so slowly hear, so slowly see

Hath Jove no thunder?"

3.2.

Lucem merge, et in tenebras fuge,

Cur dextra, Divium rector atque hominum, vacat

Tua, nec trisulca mundus ardescit face?

In me tona, me fuge, me velox crenet

"He shall die.

Transactus ignis.

Hipp. 679-82.

Shall, was too slowly said; he's dying; that

Is yet too slow; he's dead."

3.3

Her. Fur. 655-7. uix aliud certa est fides

uitalis auræ, torpet acies luminis

hebetesque uisus uix diem insuetum

ferunt,

In 'Sejanus' the following imitations are found: Her. Fur. 655-7.  
Wrath cover'd carries fate;

Revenge is lost if I profess my hate."

1.2.

ira quæ tegitur noret,

professa perdunt odia indutæ locum

Med. 53-4.

"Thy follies now, shall taste what kind of man

They have provoked, and this thy father's house

Crack in the flame of my incensed rage,

Whose fury shall admit no shame or mean."

2.2

Certatur omni scelere et alterna uice



stringatur ensis. nec sit in armis

modus

pudorue: mentes caecus instigat

Furor,

A race of wicked acts

Thy 25-7.

shall flow out of my anger, and o'erspread

Effusus omnis inriget

The world's wide face, which no posterity

terras cruor

shall e'er approve, nor yet keep silent: things

That for their cunning, close, and cruel mark, stupraque magnos

Thy father would wish his: and shall, perhaps, gentium exultet duces

Carry the empty name, but we the prize.

libido uictrix in pia

On the, my soul, and start not in thy course;

struprum in domo

Though heaven drop sulphur, and hell belch out leuissimum sit.

Laugh at idle terrors; tell proud Jove,

fratris et fas et fides

Between his power and thine there is no odds; iusque omne pereat

'Twas only fear in the world made gods."

Thy. 44-7.

2.2.

All modesty is fond: and chiefly where

maximum hoc regni bonum

The subject is no less compell'd to bear,

est,

Than praise his sovereign's acts."

quod facta domini cogitur

populus sui

tam ferre quam laudare.

Thy! 205-7.

Arr. "How easily

Do wretched men believe, what they would have!"

4.5.

quod nimis miseri uolunt,

hoc facile credunt.

Her. Fur. 317-8!

Sej. "Tis air I tread;

And, at each step, I feel my advanced head

Knock out a star in heaven!"

Aequalis astris gradior et cunctos super

Altum superbo uertice attingens polus.

Thy. 888-9.

Lep! "But what hath follow'd?

Ter. Sentence by the senate,

To lose his head; which was no sooner off,

Eut that and the importunate trunk were seized

By the rude multitude; who not content

With what the forward justice of the state

Officiously had done, with violent rage

Have rent it limb from limb.

Quo die illum senatus deduxerat,

populus in frustra divisit.

Sen. De Tranq. Ani. cii

(Of whom there is not now so much remaining

As would give fast'ning to the hangman's hook,)

5.10

in quem, quicquid congeri poterat,

di hominesque contulerunt,



For whom the joining say at great and high,  
Thus low and little, 'fore the even doth lie."

5.10.

Omne sub regno graviore regnum est  
quem dies uidit ueniens superum,  
hunc dies uidit fugiens secentem.

In the comedies, 'The Fox' has an imitation  
from the 'Medea':

Thy. 613-5.

"You are unequal to me, and however  
Your sentence may be righteous, yet you are not,  
That, ere you know me, thus proceed in censure: "

3.1. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

Quis statuit aliquid, parte inaudita  
altera,  
Aequum licet statuerit, laud aequus fuit.  
Medea 198-9.

The 'Discoveries' quotes from 'De Tranquillitate':

"The poet must be able by nature  
and instinct to pour out the  
treasure of his mind; and as Seneca saith,  
Aliquando secundum Anacreontem  
insanire iucundum esse; by which  
he understands the poetical rapture."

C. 17 Nam sive Graeco poetae  
credimus: "aliquando et  
insanire iucundum est",

Poesis-Ingenium.

Lucan!

The invocation in 'The Masque of Queens' is similar to that in the  
'Medea' 743ff yet it may be referred to Lucan's Pharsalia 6.695ff  
and the portrait of the Dame to that of Erichtho 6.517ff.

The crimes of Sulla mentioned in 'Catiline' 1.1 is also copied from  
'The Pharsalia' 2.1.

In the same Cicero:

In Catiline 2.2 a portion of Cicero's 'Orations  
Against Catiline' is literally transcribed. The extent is somewhat  
as follows:

Whither at length wilt thou abuse Quo usquam tandem abutere, Catiline  
our patience-----And we good men, patientia nostra?----- Nos  
do satisfy the state, autem fortes vires, satis facere  
If we can shun but this man's rei publicae videmur, si istius  
sword and madness. furorem ac temeritatem...

1.1

There was that virtue once in Rome fuit, fuit ista quondam in hac re  
etc. publica virtus 1.1--ad fin.

This twenty days the edge of that  
decree  
We have let dull and rust;---  
-Thou wilt free me of all my  
fears at once,

At nos vic esimum iam diem patimur  
helescere aciem horum auctoritatis  
1.2---ad 1.5 Magna nota liber abis  
modo inter me atque te murus inter  
sit.



Dost thou stop  
To do that now commanded, which  
before,

Of thine own choice, thou wert prone?  
----- Surely if my slaves  
At home fear'd me with half the  
affright and horror,  
I should soon quit my house, and think  
it need to

Quid iam tu sponte faciebas?-----  
Servi me hercule mei si me  
isto pacto metuerent, ut te  
metuunt omnes cives tui, domum  
meam relinquentiam putarem;  
1.5-7

Yet thou dar'st stay here!

Go forth at last,-----Whose silent wills  
condemn thee?

Egredere ex urbe--  
libera rem publicam metu  
--Patiuntur, tacent!1.8

while they sit  
They approve it;-----And while they are  
silent to it, they proclaim it.

cum quiescunt probant  
-----clamant. 1.8.

Prove thou there honest---1.9

Whom either shame should call from filthiness. 1.9  
Go I entreat the etc. 1.9

But may this wise and sacred senate say etc. 1.11  
-----Of men of rank---

To these so holy voices thus I answer:-----1.12 ad fin!

In 'Catiline' 5.4 imitations are found from 'In Catilinam' 3.7, 4.6 and  
fin. and 4.4:

'Bartholomew Fair' quotes "O tempora, O mores" from 'In Catilinam' 1.1  
In the 'Discoveries' the following references are found:

"Therefore Cicero said much, when he said, Dicere recte nemo potest,  
nisi qui prudenter intelligit." Brut. 6.23

De optimo scriptore!

"It is the assertion of Tully, if to an excellent nature there  
happen an accession or conformation of learning and discipline, there  
will then remain somewhat noble and singular."

Lectio.

Cic! Pro Arch. 7. Atque idem ego contendo, cum ad naturam  
eximiam et illustrem accesserit ratio quaedam  
conformatioque doctrinae, tum illud nescio quid  
praeclarum ac singulare solere exsistere.

In 'Catiline' Cicero moves as Sallust made him move"  
and in 'Sejanus' the characters are drawn from Tacitus' Annales, lib. 4  
in particular, and from Suetonius.

Juvenal.

In these two plays, there are many reminiscences of Juvenal.

"They know what's fitter for us  
than ourselves."

Cat! 3.1

Permittere ipsis expendere numini-  
bus quid

Conveni at nobis rebusque sit  
utile nostris.

Juv. 19. 347-8.



Dost thou stop  
To do that now commanded, which  
before,  
Of thine own choice, thou wert prone?  
----- Surely if my slaves  
At home fear'd me with half the  
affright and horror,  
I should soon quit my house, and think  
it needful

quod iam tua sponte faciebas?-----  
Servi me hercule mei si me  
isto pacto metuerent, ut te  
metuunt omnes cives tui, domum  
meam relinquendam putarem;  
1.5-7

Yet thou dar'st stay here!

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Cat!3.1

Permittes ipsis expendere numini-  
bus quid

Conveni at nobis rebusque sit  
utile nostris.

Juv.19/347-8.



"And men for lovers, made of better clay  
Than ever the old potter Titan knew."

Cat. 3.3

Et meliore luto finxit  
praecordia Titan;  
Juv. 14.35

"We have no place in court, office in state,  
That we can say we owe unto our crimes:"

Sej.1.1.

Criminibus debent  
hortos, praetoria, mensae,  
Juv. 1.75

"We burn with no black secrets, which can make  
Us dear to the pale authors;"

Sej.1.1. Quis nunc diligitur, nisi conscius,  
et cui fervens

Aestuat occultis animus semperque  
tacendis?

Juv. 3.49-50!

"And now, the second face of the whole world!"

Juv. 10.63.

Sej.1.1

"These can-----

Laugh when their patron laughs; sweat when he sweats;

Be hot and cold with him; change every mood,

Habit and garb, as often as he varies;"

Sej.1.1

melior qui  
semper et omni

Nocte dieque potest aliena sumere vultum

A facie, iactare manus, laudare paratus!

Juv.3.104-6.

The portrait of Sejanus's fall is drawn from Satire 10:

" Retired,

From all regard of his own fame, or Rome's, Principis augusta

Into an obscure island; where he lives Caprearum in rupe sedentes

Acting his tragedies with a comic face, Cum grege Chaldaeo?

Amidst his route of Chaldees:"

Juv. 10.92-4.

Sej. 4.5.

"Crown all our doors with bays

Juv. 10. 65-66.

And let anox,

With gilded horns and garlands, straight be led

Unto the Capitol. "

Sej. 5.10:

"His images and statues be pull'd down." Juv.10.58!

His chariot-wheels be broken: 59

And the legs

Of the poor horses, that deserved nought, 60

Let them be broken too!"

"Who would trust slippery chance?

They that would make

Themselves her spoil; and foolishly forget,

When she doth flatter, that she comes to prey" 10.7-8. 10.104-7.

"Now, great Sejanus, you that awed the state,

And sought to bring the nobles to your whip;

That would be Caesar's tutor, and dispose

Of dignities and offices! that had



The public head still bare to your designs,  
And made the general voice to echo yours!  
That look'd for salutations twelve score off,  
And would have pyramids, yea temples, rear'd  
To your huge greatness; now you lie as flat,  
As was your pride advanced!"

Juv. 12. 78-81; 90-5.

5.10.

"The eager multitude (who never yet  
Knew why to love or hate, but only pleased Juv. 10.67.  
T'express their rage of power) no sooner heard  
The murmur of Sejanus in decline,  
But with that speed and heat of appetite,  
With which they greedily devour the way  
To some great sports, or a new theatre,  
They fill'd the Capitol, and Pompey's Cirque,  
Where, like so many mastiffs, biting stones,  
As if his statues now were sensitive  
Of their wild fury; first they tear them down; 10. 58ff  
Then fastening ropes, drag them along the streets,  
Crying in scorn, "This, this was that rich head  
Was crown'd with garlands, and with odors, this  
That was in Rome so revered! Now Juv. 10.63  
The furnace and the bellows shall to work, 10.61.  
The great Sejanus crack, and piece by piece 10.62!  
Drop in the founder's pit."

5.10

"They follow Fortune, and hate men condemn'd, Sequitur Fortunam ut  
Guilty or not?" semper et odit

5.10. Damnatos; Juv. 10. 73-4.

'The Devil Is An Ass', 1.1, Lady Wouldbe's colloquy with the maids  
in 'The Fox' 3.2 and Truewit's arguments in 'The Silent Woman'  
seem to be influenced by Juvenal, Sat.6. 'The Fox' contains several  
other imitations from Juvenal:

"An old decrepit wretch, Juv. 10.191. 227ff  
That has no sense, no sinew; takes his meat  
With others' fingers; only knows to gape,  
When you do scald his gums; a voice, a shadow,  
And what can this hurt you?

3.5.

"O, my most equal hearers, if these deeds,  
Acts of this bold and most exorbitant strain,  
May pass with sufferance, what one citizen  
But owes the forfeit of his life, yea, fame, Juv. 3.104f 121f  
To him that dares traduce him? which of you  
Are safe my honor'd fathers? "

4.2.

'The Discoveries' refer to Juvenal thus:

"The net was never spread for the hawk or buzzard that hurt us, but  
the harmless birds; they are good meat;

Dat veniam corvis, vexat censura columbas." Juv. 2.63.

"Virgil's felicity left him in prose, as Tully's forsook him in verse"

Still eminentia.

Juv. Sat. 10.124f



"So did he whom Juvenal mentions in the beginning, "hoarse Codrus", that recited a volume compiled, which he called his Theseide, not yet finished, to the great trouble of his hearers and himself; amongst which there were many parts had no coherence nor kindred with one another, so far they were from being one action, one fable."

Disc. ad fin.

Juv. 1.2 rauci Theseide Cd  
Codri

Juvl 3.203.

In 'Every Man Out Of His Humor' the outburst of Asper brings to mind that of Juvenal-"facit indignatio versum" 1.79. In A.3.Sc.1 the quotation:

"Nil habet infelix paupertas durius in se,  
Quam quod ridiculos homines facit."

is copied from Juv. 3.152-3. A passage in A.3. Sc.3 of this same play:

"I was admiring mine own outside here,  
To think what privilege and palm it bears  
Here, in the court! be a man ne'er so vile,  
In wit, in judgment, manners, or what else;  
If he can purchase but a silken cover,  
He shall not only pass, but pass regarded:  
Whereas, let him be poor, and meanly clad,  
Though ne'er so richly parted, you shall have  
A fellow that knows nothing but his beef,

Will take him by the shoulders, or the throat,  
And kick him down the stairs."

reminds us of Juv. 3.141ff.

Ovid.

Some of the passages referred to Juvenal might be referred to Ovid's *Ars Amandi* as in 'The Silent Woman'. 'The Poetaster A. 1. Sc.1 contains a translation (11,47-88) of Ov. El. 1.15--with some of Ovid's brevity and force but wanting in ease and elegance; in the same act and scene the passage "Your name shall live----Ovid the playmaker" is an imitation of Ov! Trist.4.10.17-26; the one beginning with the words "Yes, sir, I hear of a tragedy of yours coming forth ----called Medea--" refers to Ov. Am. 2.18.13-18. Further imitations are as follows:

"The time was once, when wit drown'd wealth; Am. 3.8.2-4.  
but now,

Your only barbarism is t'have wit, and want."

1.1

"If thrice in field a man vanquish his foe,

'Tis after in his choice to serve or no!"

(these lines are a translation of Ov. Am.1.3.8-9)

"they run from my pen Ov. Trist. 4.10.25-5.

Unwittingly, if they be verse."

1.1

"And why not your Delia?" Am. 3.9.31



"Yes, and your Corinna" Ov. Trist. 4.10:80

Ovid's praise of Julia(1.1) is in the vein of Ov. Am.1.3.

"First, of the law; indeed I brought in Ovid  
Child by his angry father for neglecting  
The study of their laws for poetry:  
And I am warranted by his own words:

Saepe pater dixit, studium quid inutile tentas  
Maconides nullas ipse reliquit leges. Trist. 4.10.21-2.

And in far harsher terms elsewhere, as there:

Non me verbosas leges ediscere, non me Am. 1.16.5-6.

Ingrato voces prostituisset foro."

(Apologetical Dialogue)

Lorel's song to Earine in 'The Sad Shepherd' is an  
imitation of Polypheme's song to Galatea, Ov. Met. Met. 13:

"Ye kind to others, but ye coy to me,

Deft mistress! whiter than the cheese new prest! Met. 13. 700ff

Smoother than cream! and softer than the curd!

Why start ye from me ere ye hear me tell

My wooing errand, and what rents I have?

Large herds and pastures! swine and kine

mine own! Met. 13. 821. 810ff.

And though my naise be camused, my lips  
thick, 841ff.

And my chin bristled! Pan, great Pan, was such!

Who was the chief of herdsmen, and our sire!

I am na' fay! na' incubus! na' changlin!

But a good man, that lives o' my awn gear,

This house! these grounds! this stock is

all my awn."

2.1

In A. 2. Sc. 2 the description of the witch and her potion may come  
from that of Medea Ov. Met. 7. In the 'Masque Of Queens' many in-

stances in the invocation and charms may be referred to the same  
source. In the speech on 'Heroic Virtue' Perseus mentioned as the  
slayer of the dragon may be referred to Met. 4. 600. Other

imitations and references are found in 'Every Man In His Humor' and  
in 'The Fox':

"Nor stand so much on your gentility;

Which is an airy and mere borrowed thing,

From dead men's dust and bones; and none of yours,

Except you make or hold it."

(Every Man In His Humor, 1.1.)

Masque haec facundia, si quid est,

Quae nunc pro domino, pro vobis saepe  
locuta est,

Invidea careat; bona nec sua quisque

Nam genus, et proavus, et quae non  
recuset

fecimus ipsi



"I will sit down at night, and say with my friend Ovil,  
Jamque opus exegi, quod nec Jovis ira, nec ignis, etc Met. 15. 871

Bartholomew Fair 2.1

Mythical allusions scattered throughout the plays are as follows:

'The Silent Woman':

- (3.1) Pasiphae Ep. 4.57; An. 1. 295.
- (3.1) Callisto Met. 2.409ff.
- (3.1) Penthesilea Ep. 20. 118-119.
- (3.3) Medusa Met. 4. 794ff.
- (4.1) Medea's philtre Met. 7. 264
- (4.1) Aesculapius (story of Hippolytus) Met. 15. 535ff
- (4.2) Centaur's wedding (Hippodamia) Met 12.210.

'The Alchemist':

- (2.1) Jason's fleece Met. 7.1.
- " Medea's charms " 7.79.
- " bulls " 7.105.
- " dragon " 7.153.
- " sowing of the teeth Met. 7. 122.
- " Hesperian gardens Met. 9. 189.
- " Cadmus Met. 3. 129ff.
- " Midas Met. 11. 92ff
- " Argus' eyes Met. 1. 619ff.
- " Sisyphus Met. 4. 459
- (4.1) Jove's shower upon Danae Met. 4. 611;  
Amor. 2.18.27;  
Ep. 34. 21.

'Cynthia's Revels':

- (3.3) Neptune's trident Met. 1. 330.
- " Intrigue of Venus and Mars Met. 4. 167- 186.
- " Diana's revenge upon Actaeon Met. 3. 156ff.
- " Echo Met. 3. 156ff.
- " Niobe Met. 6. 161ff.
- (4.1) Andromeda and the sea-monster Met. 4. 680ff
- (5.3) Actaeon, Niobe, Midas, (see 3.3): Trivia  
Met. 12. 210-416

'The Fox':

- (3.5) Europa Met. 2. 829-49.
- " Irycine Met. 5. 363.
- The intrigue Met. 4. 167-86.

'The Staple Of News':

- (4.1) the hoof of Pegasus Met. 5. 257-62.

'The New Inn':

- (4.3) battle of the Centaurs and Lapithae Met. 12. 210

'Catiline'

- (1.1) Danae myth Met. 4. 611.
- 3.1) Prometheus, Ibis 292-3.
- (3.3) dragon's teeth Met. 7. 122.
- (4.5) Hippolytus Met. 15. 496-544.
- (4.5) Capaneus Pont. 3.1.5. (struck by light-ning)
- (5.6) Medusa Met. 4. 611 (in the story of Perseus)



## 'Discoveries':

### Quotation in 'Poesis':

"Est deus in nobis, agitante calescimus.  
Sedibus aethereis spiritus  
ille venit.  
Ov. Fast. 6.5

## 'Entertainments':

'The Satyr' Actaeon(Ringwood, his dog) Met. 3.210ff(Hylaeus 224)  
'The Penates' Hylla hives Ars Anat. 2.517.

## Masques:

### 'The Masque Of Blackness':

Phaeton Met. 2.1ff  
Deucalion Met. 1. 399ff.

### 'The Masque Of Beauty':

Janus Fast 1.65.  
Orithyia-Boreas Met. 6. 684.

### 'The Hue And Cry After Cupid':

Cupid winged, with a bow Amor. 2.7.27.  
" quivered Amor. 2.5.1.  
torch of Cupid Amor. 2.9.5.

### 'The Masque Of Oberon':

Pan-goats Met. 14.515. semicaper

### 'The Golden Age Restored':

various ages Met. 1. 89ff  
Astraea Met. 1. 150.

### 'The Vision Of Delight':

frozen Tithon Met. 9. 421; Ep. 1.7.11.

### 'Time Vindicated':

Hippolytus Met. 15. 496-544.

### 'Neptune's Triumph':

Latona-Delos(Met.6.333ff;13.634-5)  
hoof of Pegasus Met. 5. 257-62.  
Galatea Met. 13..738.  
Pallas and Arachne Met. 6. 1-145l.

### 'Pan's Anniversary':

Adonis(flower) Met. 10. 735.  
Daphne's hair Met. 1. 550.

### 'Chlorida':

Zephyrus-Chloris Fasti 5. 195ff.

### 'Underwoods' 66 Hippocrene's liquor Met.5.256ff

## Horace.

Certain features of the charms in 'The Queen's Masque' correspond to rites in Horace--digging the ditch with nails(Sat.1.8.5) waxen images(Sat. 1.8.30); witch barefooted and frock tucked(1.8.23-4) hair knotted (Epode 5.15-6).

Jonson believed in Horace-- in 'The Discoveries'

he says:

"Such was Horace, an author of much civility: and (if any one one among the heathen can be) the best master both of virtue and wisdom: an excellent and true judge upon cause and reason: not because he thought so, but because he knew so, out of use and experience." From the 'Ars Poetica' Jonson's authority for criticism come the following references:



'The Discoveries':

sesquipedalis in one of the headings is used of verba in A. P. 97.

'De Augmentis scientiarum' A. P. 346 quoted.

Further references: A.P.1; 278; 133; Horace's opinion of Plautus 270-4 and of Terence Ep. 2.1.57.

'The Poetaster':

Act 3.Sc.1 is little more than a translation of Sat.1.1.9 expanded and with interpolations of Jonson's own. 'The Poetaster' closes with an awkward rendering of Sat. 2.1. Other imitations are as follows:

Herm. 'Cannot sing.

Gall. Pray thee, Hermogenes.

Herm. 'Cannot sing.

Gall. For honour of this gentlewoman, to whose house, I know thou mayst be ever welcome.

Chlo. That he shall in truth, sir, if he can sing.

Ovid. What's that?

Gall. This gentlewoman is wooing Hermogenes for a song.

O. A song? come, he shall not deny her.

Hermogenes?

Herm. 'Cannot sing?

Gall. No, the ladies must do it, he stays but to leave their thanks acknowledged as a debt to his cunning.

Poet. 2.1

(Hor. Sat. 1.3.1-3)

"Herm. Sir, all this doth not make me envie you for I know I can sing better than you." 2.1

Sat. 1.9.25 Invideat quod et Hermogenes, ego canto!

'Tis the common disease of all your musicians, that they know no no mean, to be intreated either to begin or end."

3.1

(Hor. Sat. 1.3.1-3)

Phoebus-as an archer (cf. Od.1.2.11)

3.1

"he cleaves to me like Alcides  
shirt,

Tearing my flesh and sinews"

3.1

Epode 3. 1722

4.1 reference to "Canidia" Epode 17.6.

Tucc. "Thou saiest true,--- (Sat. 1.4.34-8)

4.1

" "And why, thou motley gull.....-(Sat.1.4.78-85)

5.1

"If this be all;.....(Sat. 1.10. 76-91)

5.1

'The Fox':

Imitations- "Only a little salt remaineth,

Wherewith he'll rub your cheeks, till red, with laughter,  
They shall look fresh a week after." (Sat. 2.5.55)



Vol. Riches, the dumb god, that giv'st all  
                    men tongues,  
That can'st do nought, and yet mak'st men  
                    do all things;

The price of souls; even hell, with thee  
                    to boot,  
Is made worth heaven. Thou art virtue, fame,  
Honour, and all things else. Who can get  
                    thee,

He shall be noble, valiant, honest, wise- (Sat. 2.3.94ff)

1.1

Mosc. You are like the thresher that doth  
                    stand

With a huge flail, watching a heap of corn,  
And hungrey, dares not taste the smallest grain  
But feeds on mallows, who shth fill'd his  
                    vaults

With Romagna, and rich Candian vines,  
Yet drinks the lees of Lombard's vinegar: (Sat. 2.3.111ff)

1.1

" and not a fox

Making a gaping crow" Sat. 2.5.56.

1.1

"I do beseech you, you will vouchsafe  
To write me in your family." (Ep. 1.9.13 scribe tui gregis hunc

1.1

Mosc. "Alas, sir, I but do as I am taught;  
Follow your grave instructions; give them words: " Sat. 1.3.22-3.

111

Mosc. "Nothing bequeath'd them, but to cry and curse." (Sat. 2.5.69)  
1.1

E "Could not invent t' himself a shroud more subtle  
To pass Acrisius' guards, (Od. 3.16.1ff)  
(5'1)

†Every Man Out Of His Humor':

References: :

yet as Horace sings,

Mean cates, are welcome still to hungrey guests. (Sat. 2.2.38)

"This is right to the point"

"It is right to that of Horace, Dum vitant stulti vitia, in contraria  
currunt. (Sat. 1.2.24)

2.1

Imitation:

Ay, their exclains

Move me as much as thy breath moves a mountain.

Poor worms, they hiss at me, whilst I at home  
Can be contented to applaud myself,



To sit and clap my hands, and laugh, and leap,  
Knocking my head against my roof, with joy  
To see how plump my bags are, and my barns. (Sat. 1.1.64)

1.1

Imitations in 'The Devil Is An Ass':

"You grow old while I tell you this; and such (1.1.11.8ff) Dum loquimur fugerit invidia aetas.

As cannot use the present, are not wise"

1.3.

Meer. "Yes, when you  
Have no foot left; as that must be, sir, one day.  
And though it tarry in your heirs some forty,  
**Fifty descents**, the longer liver at last, yet,  
Must thrust them out on't, if no quirk in law,  
Or odd vice of their own not do it first.  
We see those changes daily: the fair lands  
That were the client's, are the lawyer's now;  
And those rich manors there of good man Taylor's,  
Had once more wood upon them, than the yard  
By which they were measured out for the last purchase.  
Nature hath these vicissitude. She makes  
No man a state of perpetuity, sir" (Sat. 2.2.129-136)

2.1

'The Staple Of News'.

Imitations: "all this nether world  
Is yours, you command it, and do sway it; (Sat. 2.3.94ff)  
The honor of it, and the honesty,  
The reputation, ay, and the religion,  
(I was about to say, and had not err'd,)  
Is queen Pocunia's;"

2.1:

"O, she has

A front too slippery to be looked upon." (Od. 1.1918 Et vultus nimium  
4.1 lubricus adspici.

'The Silent Woman':

Give me a look, give me a face,  
That makes simplicity a grace, (simplex munditiis (Od. 1.5.5)

1!1

'Every Man In His Humor':

"Get money; still get money, boy;  
No matter by what means;" (Ep. 1.1.65)

2.3

Bartholomew Fair':

"Fain would I meet the Linceus now,  
that eagle's eye, that piercing Epidaurian serpent  
(as my Quintus Horace calls him) (Sat. 1.3.27ff)

2.1

'Catiline'

Lucrine oysters (Epode 2.42)

1.1



'The Sad Shepherd':  
" Now Karol only all delight doth move,  
All that is Karol, Karol I approve."  
(Od. 1.13. 1-2)

"when Cupid smiled  
And Venus led the Graces out to dance."  
(Od. 1.4.5-6)

Masques-'Time Vindicated':  
"A little Cupid arm'd with fire,  
Attended by a jocund Sport "  
(Od. 1.2.34)  
Castor and Pollux-- Od.4.8.3 (as stars)

'The Vision Of Delight':

Minerva with her needle--(Od. 3.12.5 operosaeque Minervae)

'Masque Of Beauty':  
Promethean fire (Od. 1.3.28)

'Fortunate Isle':  
"This fool should have been sent to Anticyra,  
The isle of Ellebore"  
Sat. 2.3.83ff.

'The Forest': 12  
"When gold was made no weapon to cut throats,  
Or put to flight Astrea, when her ingots  
Were yet unfound, and better placed in earth.  
(Od. 3.3.49ff)

18  
" There were brave men before  
Ajax, or Idomen, or all the store  
That Homer brought to Troy;"  
(Od. 4.9.25ff)

'Underwoods':  
28  
"Both learned and unlearned all write plays,  
It was not so of old: men took up trades  
That knew the crafts they had been bred in  
right; "  
(Hor. Ep. 2.1.114ff)

31  
"I know to whom I write; here, I am sure,  
"Though I be short, I cannot be obscure."  
(A,P.25)

32.  
"Look on the fake and cunning man, that loves  
No person, nor is loved--  
(Sat! 1.1.86)

Epigrams:  
74--And know thee then a judge, not of one year;  
(Od. 4.9.39.)



89-- skilful Roscius and grave Aesopus (Ep. 2.1.82)

98-- "He that is round within himself and straight,  
Need seek no other strength, no other height."  
(Sat.2.7.86f)

104-- "Underneath this stone doth lie  
As much beauty as could die;  
Which in life did harbor give  
To more virtue than doth live!"  
(Od. 1.24.7-8)

101-- "But that which most doth take my muse and me,  
Is a pure cup of rich Canary wine,  
Which is the Mermaids' now, but shall be mine: "(Od 4.12.17)

Among the translations, the following appear- 'Ars Poetica', Epode 2,  
odes 3.9 and 4.1.

### Vergil

Other translations occur in the 'Poetaster' A!5.Sc.1  
a rough rendering of Aen. 4. 160-189. Imitations of Vergil are but few:

"All my hopes are croft,  
Checkt, and abated; fie, a freezing sweate  
Flowes forth at all my pores, my entrailles burne;  
Aen. 3.175 Tum gelidus toto manabat corpore sudor--  
(Poet. Envy 31-2)

### 'Staple Of News':

"I had such notions as the sunbeams make  
Against a wall, or playing on a water,  
Or trembling vapor of a boiling pot--"  
(Aen. 8.20-25)

### 'The Sad Shepherd':

"Here she was wont to go! and here! and here!  
Just where those daisies, pinks, and violets grow;  
The world may find the spring by following her.  
For other print her airy steps ne'er left.  
Her treading would not bend a blade of grass, Aen. 7.311  
Or shake the downy blow-ball from his stalk!  
But like the soft west wind she shot along, "7.307  
And where she went, the flower took thickest root,  
As she had sow'd them with her odorous foot." 7.306.

In this pastoral Earine's lament is similar to the elegy on the death  
of Daphnis Ecl. 4.20ff

### 'Masque Of Queens':

Fama represented with her feet on the ground and her head in the  
air accords with the description in Aen. 4.177.

Masque Of Oberon':  
rosy Aurora Aen 6.535.

### Underwoods:

Let Brontes, and black Sterops  
Sweat at the forge, their hammers beating;  
(Aen. 8.425)

### Catullus.

Some of Jonson's love poems are echoes from Catullus:.

### 'The Forest':



5.-Song!-To Celia.  
 "Come, my Celia, let us prove,  
 While we may, the sports of love:  
 Time will not be ours for ever:  
 He at length our good will sever.  
 Spend not then his gifts in vain  
 Suns that set, may rise again;  
 But if once we lose this light,  
 'Tis with us perpetual night.  
 Why should we defer our joys?  
 Fame and rumor are but toys.  
 etc.

Carm 5:  
 Vivamus mea Lesbia, atque  
 amemus,  
 Rimoresque senum seueriorum  
 Omnes unius aestimamus assis.  
 Soles occidere et redire possunt  
 Nobis, cui semel occidit brevis  
 lux,  
 Nox est perpetua una dormienda.  
 1-6.

This song is also found in A.3.S.5 of 'The Fox'. Song 6 of the former has the following imitations:

"Kiss, and score up wealthy sums On my lips thus hardly sundred, While you breathe. First give a hundred, Then a thousand, then another Hundred, then unto the other Add a thousand, and so more:	Da mi basia mille, deinde centum centum, Dein mille altera, dein secunda centum, Deinde usque altera mille, deinde centum, Carm! 5.7-9.
--	---

Till you equal with the store,  
 All the grass that Runney yields,  
 Or the sands in Chelsea fields,

Quam magnus numerus Libyssae  
 harenae  
 Laserpiciferis iacet Cyrenis,  
 Carm. 7.3-4.  
 Aut quam sidera multa, cum  
 tacet nox,  
 Furtivos hominum vident amores,  
 7.7-8.  
 Quae nec pernumerare curiosi  
 Possint nec mala fascinare lingua.  
 7.11-12.

Or the drops in silver Thames,  
 Or the stars that gild his streams,  
 In the silent Summer-nights,  
 When youths ply their stolen delights  
 That the curious may not know  
 How to tell 'em as they flow,

'The Masque Of Hymen'  
 Imitations:

"Up youths! hold up your lights in air,  
 And shake abroad their flaming hair

Vide ur faces  
 Aureas quatunt comas:  
 61.98-99.

And did so lately rap  
 From forth the mother's lap  
 (Epithalamium)

Qui rapis teneram ad uinum  
 virginem  
 61.3-4.

Dedis a gremio suae matris  
 61.58-61

lift your golden feet  
 Above the threshold high

Transfer omine cum bono  
 Limen aureolos pedes,  
 61.165-6.

Let it be like each parent known;  
 Much of the father's face,  
 More of the mother's grace;"

Sit suo similis patri  
 Manlio et facile insciis  
 Noscitur ab omnibus  
 Et pudicitiam suae  
 Matris indicet ore.  
 61.221-225.



In 'The Barriers' exact imitations of lines 30-40 and 40-50 of Catullus 62 complete the greater indebtedness to Catullus.

In 'The Masque Of Queens' reference is made to "Fair hair'd Berenice" and in 'The Forest' 12 to the "lamp of Berenice's hair"-Catullus 66:  
caelesti in lumine uidit

Et Berenice uertice caesariem  
Pulgentem clare,  
7-9.

In the masques 'The Vindicated', 'The Hue And Cry After Cupid' and 'Oberon' allusions to Endymion may be referred to Carm. 66. 5f. In the second masque mentioned, the allusion to "Cupid and The Sports" may be referred to Carm. 3. 1. As in Catullus 34, Hesperus in 'Cynthia's Revels' 5.3 also sings a hymn to Diana.

Martial:

Jonson was fond of Martial. Besides a translation of 8. 77 lyrics in 'The Poetaster' 2. 1 are in imitation of Epig. 1. 57 and 1. 58. Among the references in the 'Discoveries' "Quae per salibras, altaque saxa cadunt" (Epig. 11. 90) is quoted thrice. Jonson's epigrams are as coarse as his models but without point or finish.

Lucretius.

'Vision Of Delight':

The reference to Favonius may be referred to Lucr. 1. 11.

'Discoveries':

"Virgil was most loving of antiquity yet how rarely does he insert equal and picta! Lucretius is scabrous and rough in these; he seeks them as some do Chaucerisms with us, which were better expunged and vanished."

The reference to Queen Penthesilea in 'The Masque Of Queens' referred to Prop. 3. 10. The chain of vices in this same masque is imitated from Claudian in Ruf. 1. In the 'Masque Of Hymen' many fables are similar to those of Apuleius; the description of Juno also accords with that in Met. 10. In the 'Discoveries' the motto is taken from Persius Sat. 4. 52 and in division 'De Poetica' a quotation from Sat. 1. 107 occurs.

Quintilian.

Much of the 'Discoveries' is a literal translation of the earlier portions of the 'Institutes':

Ingeniorum discrimina-Inst. 2. 8. 1.

Fures Publici " 12. 10. 4.

De stilo " 8. 3. 44.

Imo serviles picturae " 1. 20: 21. 11. 2: 4, 6, 9, 18ff, 21, 22, 31. 3: 7, 8,

Praeciipiendi modi: 14!

The reading of Homer and Virgil is counselled by Quintilian as the best way of informing youth and confirming man. (Inst. 1. 8. 5-9)

There are many translations from other parts of Quintilian but in the later portions of the 'Discoveries' most of them refer to Bk. 8 and 10.

It is in such songs as these that Jonson strikes the true classical note:

Did Sappho, on her seven-tongued lute,  
So speak, as yet it is not mute,  
Of Phaon's form? or doth the boy,  
In whom Anacreon once did joy,  
Lie drawn to life in his soft verse,



As he whom Maro did rehearse?  
 Was Lesbialisung by learned Catullus,  
 Or Delia's grace by Tibullus?  
 Doth Cynthia, in Propertius' song,  
 Shine **more** than she the stars among?  
 Is Horace his each love so high  
 Rapt from the earth, as not to die;  
 With bright Lycoris, Gallus' choice,  
 Whose fame hath no eternal voice?  
 Or hath Corinna, by the name  
 Her Ovid gave her, dim'd the fame  
 Of Caesar's daughter, and the line  
 Which all the world then styled divine?  
 Hath Petrarch since his Laura raised  
 Equal with her? or Ronsart praised  
 His new Cassandra 'bove the old,  
 Which all the fate of Troy foretold?  
 Hath our great Sidney, Stella set  
 Where never star shone brighter yet?  
 Or Constable's ambrosiac muse  
 Made Dian not his notes refuse?  
 Have all these done-and yet I miss  
**The swan so relish'd Pancharis-**  
 And shall not I my Celia bring,  
 Where men may see whom I do sing?  
 Though I, in working of my song,  
 Come short of all this learned throng,  
 Yet sure my tunes will be the **best,**  
 So much my subject drowns the rest."

Underwoods 45.

"For in your verse all Cupid's armory,  
 His flames, his shafts his quiver, and his bow,  
 His very eyes are yours to overthrow  
 But then his mother's sweets you so apply,  
 Her joys, her smiles, her loves, as readers take  
 For Venus' cestion every line you make."

Underwoods 46.

Hope of Farnassus!  
 Thy ivy shall not wither, nor thy bays,  
 Thou shalt be had in her grace's cellar,  
 And there know sack and claret, all December;  
 Thy vein is rich, and we must cherish it,  
 Poets and bees swarm now-a-days; but yet  
 There are not those good taverns, for the one sort,  
 As there are flowery fields to feed the other.  
 Though bees be pleased with dew, and little wax,  
 That brings the honey to the hives.  
 The poet must have wine; and he shall have it."

Staple Of News. 4.1.

These with the songs in 'The Forest' are in the vein of the Latin  
 lyrics - a tongue which Jonson styles "the queen of tongues" (Under-  
 woods 47)



## George Chapman

Of the contemporaries of Jonson, George Chapman was the greatest genius. His poems, the best of which is the continuation of Marlowe's *Hero and Leander* and the *Tears of Peace*, are surfeited with obscure classic allusions. His plays are finer but uneven with imitations from Seneca, Plautus and Terence.

### Seneca

#### 'Byron's Conspiracy'

3.1" La! Forbear to ask me, son!

You bid me speak what fear bids me conceal.

Ly. You have no cause to fear, and therefore speak

La. You'll rather wish you had been ignorant,

Than be instructed in a thing so ill,

By. Ignorance is an idle salve for ill;

And therefore do not urge me to enforce

What I would freely know; for by the skill

Shown in thy aged hairs, I'll lay thy brain

Here scatter'd at my feet, and seek in that

What safety thou may'st utter with thy tongue.

If thou deny it."

"Cr. fari iubet tacere quae suadet metus.

Oed. Si te ruentes non satis Thebae mouent,

At sceptrata moueant lapsa cognatae domus.

Cr. nescisse cupies nosse quae nimium expetis.

Oed. Iners malorum remedium ignorantia est.

etane et solutis publicae iudicium obrues?

Cr. ubi turpis est medicina, sanari piget.

Oed. Audita fare, uel malo domitus graui

quid arma possint regis irati scies,

Cr. odere reges dicta quae diu uident.

Oed. Mitteris Erebo uile pro cunctis caput,

arcana s acri uoce ni retegis tua.

Cr. tacere liceat. ulla libertas minor

a rege petitur?

Oed! Saepe uel lingua magis

regi atque regno muta libertas obest.

Cr. ubi non licet tacere quid cuiquam licet?

Oed. Imperis soluit qui tacet uissus loqui.

Cr. coacta uerba placidus accipias precor.

Oed. ulline poena uocis expressae fuit?"

Oed. 524-42.

4.1 "Where medicines loathe, it irks me to be heal'd"

Oed. 530 "ubi turpis est medicina sanari piget"

5.1 "Give time to it, what reason suddenly

Cannot extend respite doth oft supply."

"proin quicquid est, da tempus ac spatium tibi.

quod ratio non quit, saepe sanauit mora." Ag. 130-1



"Why should I keep my soul in this dark light,  
Whose black beams lighted me to lose myself?  
When I have lost my arms, my fame, my wind,  
Friends, brother, hopes, fortunes, and even my fury?"

"Cur animam in ista luce detineam amplius  
morerque nihil est. cuncta iam amisi bona:  
mentem arma famam coniugem gnatos manus  
etiam furorem."

Her! Fur! 1265-8.

'The Tragedy Of Caesar And Pompey'  
Stichomythia as in Seneca:

"Ep. Free minds, like dice, fall square; whatever the cast.

Ib. Who on himself sole stands, stands solely fast.

Thr! He's never down whose mind fights still aloft.

Ci. Who cares for up or down, when all's but thought?

Ca. To things' events doth no man's power extend.

De! Since gods rule all, who anything would mend?"

For example of this kind cf. Medea 160ff

'Alphonsus Emperor Of Germany'

2.2"Alp. Thou wilt not scorn my counsel in revenge.

Ale! My rage admits no counsel but revenge.

Alp. First let me tell thee whom I do mistrust.

Ale! Your highness said, you did mistrust them all."

For example ,cf! Medea 168ff

Plautus

'May-day'

Quintiliano is an imitation of Pyrgopolinices the braggart  
captain of the Miles Gloriosus.

112 Qu! I do here create thee Lieutenant Innocentio.

Qu. Let the Duke deny me to-day, I'll renounce him to-morrow.

I'll to the enemy point blank;

I'm a villain else.

In! But, Captain, did you not say that you would enter me at an  
ordinary, that I might learn to converse?

Qu. When thou wilt, Lieutenant; no better time than now, for now  
thou art in good clothes, which is the most material point  
for thy entrance there.

In! Ay, but how should I behave myself?

Qu! In a word be impudent enough, for that's your chief virtue  
in society. "



2.5 "See, Signor Giovenelle, here comes the serious captain you would so fain be acquainted withal: I'll defend you from his swaggering humour, but take heed of his cheating."

### 'The Gentleman Usher'

4.1 Discourse on the virtuous wife. Cf. Alcmena's Amph. 648-53.

## Terence

### 'All Fools'

'All Fools' bears a general resemblance to the plays of Terence. Fortunio son of Gostanza is of a liberal disposition and Valerio son of Marc Antonio though believed by his father to be a man of moderation is in reality like Fortunio in disposition. - a resemblance to Simo's son in the Andria and Demea's in the Adelphi. Fortunio's complaint is that of Phaedria in the Phormio 162-3 that he cannot like Valerio enjoy the sight of his love. Like Pamphilus of the Andria and Aeschines of the Adelphi, Valerio is a frequenter of taverns, a riotous fellow as Rinaldo describes him to be in the vein of Demea (Adelphi 88ff). Like the young men in Terence Valerio has married a woman without a dowry and Rinaldo in trying to keep the news from the father acts the part of Syrus in the Heauton Timorumenos - the woman is represented as Fortunio's wife (Fortunio brother of Rinaldo) and Valerio's father is asked to intercede for the son. Gostanza then reflects upon the sobriety of his own son (cf. Adelp. 92f). Gostanza informs the father of the son's propensities but Antonio is of a lenient disposition like Micio of the Adelphi. Gostanza scolds him for taking such an attitude but Antonio fears that if he is too severe his son might run into the wars (as did Clinia son of Menedemus Heauton. 117). Gostanza wishes the father to feign anger and the son to be brought to his home (as Clinia goes to Clitipho's in the Heauton Timorumenos) that Valerio's good example may serve as a looking glass (for metaphor, cf. Adelphoe 428) for him to see his faults and mend them. Rinaldo now helps out in the deception played in the Heauton Timorumenos. Gostanza ascribes to Antonio the anger of Menedemus Heauton. 198. 435, makes a plea on a long acquaintance and old affection (Heaut. 155) to frown on the son a little which Antonio is unwilling to do. Valerio comes for the borrowed money which Gostanza promised to get for him (promised in the Heauton. 329 which Chremes procures from Menedemus Heaut. 866). Rinaldo rejoices in his astuteness (Heauton. 709ff) Valerio entreats (his father to tell Antonio of his son's marriage and of his desire to return home. Gostanza's son is now discovered to be married but is forgiven by his father. Marc Antonio is angry at his son's poor marriage but like the characters of Terence the wife proves to be the daughter of Gostanza. Valerio is revealed to his father in his real light.

'The Gentleman Usher' -- "Lucina fer open" Adelphoe 487



Ovid

'The Blind Beggar Of Alexandria'

"bright Ariadne's crown" Met.8.178

"Another hath the bright Andromeda Met.4.673  
With both her silver wrists bound to a rock,  
And Perseus that did loose and save her life,"

'The Gentleman Usher'

- 2.1 "bees in Hybla, or white swans -In bright Meander" Her.7.7  
5.1 "That like Medea's cauldron can repair bees of Hybla, Ars Amat.  
The ugliest loss of living temperature." 2.517  
Met.7.287ff

'The Revenge Of Bussy D'Ambois'

- 4.1 "Home! Medea  
With all her herbs, charms, thunders,  
lightnings,  
Made not her presence and black haunts more  
dreadful."  
Met.7.195ff

'The Widow's Tears'

- 4.2 "My sister may turn Niobe for love; but till Niobe be turned  
to a marble, I'll not despair but she may prove a woman."  
Met.8.305ff

Horace

'The Gentleman Usher'

- 4.1 "As though Achilles could hide himself under a woman's clothes"  
C.1.8.13-6.

Catullus

'The Blind Beggar Of Alexandria'

"Berenice's ever-burning hair" C.66.8-9

'The Ball'

- 5.5 Allusion to Endymion and the moon-C.66.5-6



## John Marston

John Marston, one of the lesser lights with Dekker, Chapman and others attending Jonson, is indebted to Latin sources—chiefly to Seneca whom he quotes in Latin and in translation.

### Seneca

#### 'Antonio And Mellida'

##### Part 1

1.1 (quotation Thy. 891) "Dimitto superos, summa notorum attingi"

1.1 "The sea grew mad,  
His bowels rumbling with wind-passion;  
Straight swarthy darkness poppd out Phoebus' eye,  
And blurr'd the jocund face of bright-cheek'd day; "  
Ag. 483-4; 489-95.

1.1 "Straight chops a wave, and in his sliftred paunch  
Down falls our ship, and there he breaks his neck;  
Which in an instant up was bellst again."  
Ag. 520-1

3.1 "Fortune my fortunes, not my mind, shall shake"  
Med. 176 "Fortuna opes auferre non animum potest"

3.1 "Alas survey your fortunes, look what's left  
Of all your forces, and your utmost hopes:  
A weak old man, a page, and your poor self."  
Troas 515-8

"No matter whither, but from whence we fall"  
Thy. 929 "magis unde cadas quam quo refert"

3.2 "Each man takes hence life, but no man death:  
He's a good fellow, and keeps open house;  
A thousand thousand ways lead to his gate,  
To his wide-mouthed porch, when niggard life  
Hath but one little little wicket through."  
Theb. 153ff "Ubique mors est: optime hoccavit Deus.  
Eripere vitam nemo non homini potest.  
At nemo mortem: mille ad hanc portent."

4.1 "Andr, Fortune fears valour; pressestowardice.  
Luc! Then valour gets applause, when it hath place,  
And means to llaze it.  
Andr. Nuncquam potest non esse" Med. 159-161

##### Part 2

2.1 "Pier. 'Tis just that subjects act commands of kings.  
Pan. Command then just and honourable things! Cf. Oct. 481-2  
Pier. Even so, myself then, will traduce his guilt.  
Pan. Beware, take heed, lest guiltless blood be spilt.



Fier. Where only honest deeds to kings are free,  
 It is no empire, but a beggary. Thy. 214-5  
 Far. Where more than noble deeds to kings are free,  
 It is no empire, but a tyranny.  
 Pier. Tush, juiceless graybeard, 'tis immunity,  
 Proper to princes, that our state exacts;  
 Our subjects not alone to bear, but to praise our acts!"  
 Thy. 205-12.

2.2 Antonip reads:

"Ferte fortiter: hoc est quo deum anteceditis. Ille enim extra patientiam malorum, vos supra. Contemnite dolorem: aut solvetur aut solvit. Contemnite fortunam: nullum telum, quo feriret animum habet."

De Prov. cap. 6

2.2 (end) quotation - Capienda rebus in malis praecepta via est." Ag. 155

3.1 Ghost of Andrugio,

"Remember this:

Scelera non ulcisceris, nisi vincis"

Thy. 195-6

Q Quotation - Thy. 14-5 and 76-81 run together.

"I do adore thy justice! venit in nostras manus  
 Tandem vindicta, venit et tota quidem."  
 inexact quotation, cf. Thy. 494-5

5.2 (ghost) "He weeps; now do I glorify my hands;  
 I had no vengeance, if I had no tears."  
 Thy. 1199-1

Further reference to Thy. 1105-6

'The Malcontent'-ghosts, witches and crude horrors of Seneca. Her. Fur. 431

4.1 Translation of Megaera's vaunt - "cogi qui potest, nescit mori"  
 5121 "per scelera semper sceleribus tutum est iter" Ag. 115

"Mischief that prospers, men do virtue call Her. Fur. 255-6  
 I'll trust no man: he that by tricks gets wreaths  
 Keeps them with steel: no man securely breathes  
 Out of deserved ranks; the crowd will mutter, "fool"  
 Who cannot bear with spite, he cannot rule.  
 The chiefest secret for a man of state.  
 Is to live senseless of a strengthless hate"  
 The. 654-6

'Sophonisba'-horrors, rhetorical exaggeration, and commonplaces of Seneca!

2.3 "He that forbids not offence, he does it"  
 "qui non uetat peccare, cum possit, iuket" Troas 300



"He for whom mischief is done,  
He does it."

Med.503-4

Ovid

'Malcontent'

4.1 "O Daedalus, thy maze!" Met.8.159ff

5.2 (quotation)"Si quotiens peccant homines" Trist.2.33

'Sophonisba'

3.1 "his heart being of more folds  
Than shield of Telamon"

Met.13.2 septemplicis

'Penelope'

cf. Her.1; "these aged eyes" "er.1.116 "Protinus ut  
venias, facta videbor anus"

Satires-many of Ovid's myths are referred to in the satires-among them  
Pygmalion, Actaeon, Hercules and Omphale.

Vergil

'Antonio And Mellida'

Part 2

1.2 "Iced quite over with a frozed cold sweat Aen.3.175

"Three times I grasp'd at shades

And thrice, deluded by erroneous sense," Aen.6.701

3.1 "In me convertite ferrum,O proceres  
Nihil iste, nec ista"

Aen.9.427-8 "in me convertite ferrum,  
O Rutuli!--nihil iste nec--"

Catullus

'Antonio And Mellida'

Part 2

5.2 "Why then, Io to Hymen," C!61.124

Persius

'The Fawn'

Preface-Sat.1.49,42 quoted.

'Cras'-considered the nearest approach to Persius of the writings of  
of the period.(Courthope Chap.4)



## Beaumont And Fletcher

Beaumont and Fletcher were indebted to the 'Adelphi' in the 'Scornful Lady' and to the 'Miles Gloriosus' in 'A King And No King'. In the latter play, Pessus the pompous sovereign boasts that he has been cudgelled by all nations and almost all religions, a boast which Artotrogus remembers Pyrgopolinices to have made when speaking of the number of men killed in one day (M1.46) .

## Ovid

### 'The Woman-Hater'

Reference to the story of Actaeon Met.3.175ff  
"the wealth of Tagus " Met.2.251

### 'The Maids' Tragedy'

"the silver horns of Cynthia" Ep.17 (18).71

"Just such another was the nymph Senone,  
When Paris brought home Helen." Her. 5.32ff

Ariadne-Theseus Fast 3.473 his perjury

"Like another Nicobe, I'll weep  
Till I run water" Met.6.310ff

### 'The Faithful Shepherdess'

Pan, Syrinx Met.1.600ff

### 'Song To Pan'

"Pan, the father of our sheep" Fast.2.277

### 'The Prophetess'

Glory likened to Alcides' shirt Met.9.158

### 'The Two Noble Kinsmen'

Pirithous' and Theseus' love-Ex Pont. 2.3.43

Fair Narcissus in love with himself Met.3.415ff

## Vergil

### 'The Two Noble Kinsmen'

"the helmeted Bellona" Aen.7.319

"Hippolita, most dreaded Amazonian" Aen.11.660f

### 'The Bloody Brother'

Arion on a dolphin Ecl.8.57

## Catullus

### 'The Maids' Tragedy'

Ariadne deserted by Theseus C.64.133

### 'Prayer To Diana' Cf.C134

## Juvenal

### 'The Spanish Curate' "Let him go forward

Cantabit vacuus; they have nothing, Juv.10.22  
Fear nothing."

## Thomas Middleton

'No Wit Like Woman's' is modelled on the Epidicus of Plautus. In both plays the interest centres about the long-lost daughter. In the English play, a letter is received telling of the daughter's whereabouts and demanding a ransom. In the Latin play the girl is watched as a catfish.



## Massinger And Ford

With Massinger and Ford, drama began to decay rapidly.

Massinger's works -thirty-seven of them in all- were essentially rhetorical. The character of Sir Giles Overreach a cruel extortioner in 'A New Way To Pay Old Debts' is derived from Plautus. and a scene of 'A Very Woman' is taken from the Curculio of Plautus *(where a lover draws the keeper of his mistress house by a similar stroke)*. In the 'Duke Of Milan' (Act 1.Sc'3) "There are so many ways to let out of the death" is an echo of Seneca, Theb.153 "mortem, mille ad hanc aditus patent". (Act 2.1): "All my plots

Turn back upon myself; but I am in  
And must go on; and, since I have put off  
From the shore of innocence, guilt be now my pilot!  
Revenge first wrought me; murder's his twin brother  
One deadly sin, then, help to cure another!"

Ag.116 "per scelera semper sceleribus tutum est iter."

Troas 436 "exoritur aliquod maius ex magno malum"

John Ford in the 'Broken Heart' (Act 4 Sc'1) imitates Seneca in his rhetorical exaggeration and in 'Perkin Warbeck' (Act 5. Sc'3) death is met with Senecan fortitude: "Death? pish! 'tis but a sound; a name of air;

A minute's storm, or not so much;"  
Troas 406 "ipsaque mors nihil"

Ovid

Massinger- 'The Virgin-Martyr'

2.2 "Plays the Endymion to this pale-faced Moon"

Ep:17(18)62ff; Ars Amat.3.83

3.2 "Neptune for gain, builds up the walls of Troy

As a day-labourer" (Met.11.205ff) Apollo keeps

Admetus! sheep for bread; (Ars Amat.2.239)

Prometheus here

With his still-growing liver, feeds the vulture;"

Ibidis 201-2

4.3 Hesperian orchards-Met.4.637

- 'The Unnatural Combat'

2.2 Hymen, saffron-colour'd robes Met.10.1

4.1 the poison'd shirt of Hercules" Met.9.158

Hebe's fresh youth-Met.9.399-400

Thetis' silver feet-Ep.19(20)60

- 'The Duke Of Milan'

5.2 the torn Hippolitus restored and the Thunderer's envy

Met.15.533-5

- 'The Renegado'

1.3 Narcissus, mirror. Met,3.414ff

Pygmalion Met:10.248ff

3.5 Alcides' fatal shirt -Her:9.163-4

- 'The Parliament Of Love'

1.1 Circe-Met.14.302ff

5.1 gold and lead darts of Cupid-Met.1.470-1



- 'The Roman Actor'

- 2.1 Pluto's seizure of Proserpine Met.5.395  
"He stares as he had seen Medusa's head,  
And were turn'd marble" Met.5.217
- 3.2 Iphis and Anaxarete-Met.14.699ff

Niobe-Met.6.195ff

4.2 Phraedra-Hippolitus Her.4

Alcmena, Met.6.111-2

5.1 Lydian Omphale-Hercules.1 Her.9.54ff

Deucalion's flood Met.1.318ff

- 'The Great Duke Of Florence'

1.1 "Chiron, the tutor to the great Achilles"

Fasti 5.379,390

4.2 "Myrrha-like, I'll grow up to a tree"

Met.10.495

- 'The Maid Of Honour'

1.2 "chaste Penelope" Ars Amat.3.14 "pia Penelope"

"Irus in your fortunes" Her.1.95 "Irus egens"

2.3 bifronted Janus-Fasti 1.65

- 'The Picture'

5.3 Jove entertained by Baucis and Philemon-Met.8

- 'The Emperor Of The East'

631ff

2.1 "Speak you in riddles?

I am no Oedipus" Met.7.759f

4.2 the Hesperian orchards guarded by the dragon

Met.4.646-7.

Met.9.1190 pomat taken by Hercules.

- 'The Guardian' Met.10.667f golden apple Hippomenes

3.6 "Your Gorgon looks

Turn me to stone" Met.5.180

- 'The Bashful Lover'

3.3 "Men will grow up like to the dragon's teeth

From Cadmus' helm" Met.3.103

5.1 "part of that

Most powerful juice, with which Medea made

Old Aeson young." Met.7.

Vergil

- 'The Unnatural Combat'

5.2 "brazen prison" of Aeolus Aen.1.52

- 'The City Madam'

5.3 Reference to G.4.484 in the story of Orpheus  
and Eurydice

- 'A Very Woman'

4.3 "Infandum, regina, jubes renovare dolorem" Aen.  
2.3

Horace

- 'The Virgin Martyr'

4.3 "happy Araby" C.1.29.1-2 "beatis-Arabum--gasis"

- 'The Unnatural Combat'

2.2 "the many-headed monster

The giddy multitude" Ep.1.1.73 "Belua multorum es capitum"



- 'The Parliament Of Love'
  - 2.2 "Venus leads
  - The Loves and Graces from the Italian green"
- 'The Roman Actor' C.1.4.5-6
  - 1.3 "With Catols resolution, I am lost
  - In the ocean of his virtue"
  - C.1.12.35-6
- 'The Roman Actor'
  - 4.2 grim death-C.1.23.13
- 'The Great Duke Of Florence'
  - 2.3 Lynceus' eyes, Sat.1.2.90-1
- 'The Emperor Of The East'
  - 2.1 "though he vary
  - More shapes than Proteus"
  - Sat.2.3.71ff



## Thomas Heywood

Thomas Heywood, one of the dramatists of the decadent period following Ben Jonson was under the influence of Seneca; from Plautus he borrowed the plots for three of his plays and his 'Love's Mistress' is no more than a dramatic translation of Apulius's tale of Cupid and Psyche. His 'Golden Age' and 'Brazen Age' borrows tales from Ovid.

### Plautus

#### 'The English Traveller'

'The English Traveller' is in many places a direct translation of the Mostellaria but in some instances the adaptations are crude. The play opens with a dialogue between the serving-men (A:1:Sc.2) with imitations from the conversation between Grunio and Tranio (Most. A:1:Sc.2). Young Lionel's soliloquy is a literal translation of that of Philolaches (A:1:Sc.2). The state of affairs within the house is summed up by lines 378f of the Mostellaria. Reignold the serving-man who has seen Young Lionel's father at the quay rushes home to inform the rioters of the old gentleman's return from abroad (A:2:Sc.2) in much the same manner as does Tranio (Most. 360ff). The excitement manifested and the disposition of Reignold to hide the disgraceful conduct of the rioters is like that of Most. 371ff. He then begins to work out his schemes, tells them to go inside, to shut the doors and to keep perfect silence that the house may appear to have been forsaken and that he will lock the door on the outside (Cf. Most. 390-405). Reignold then soliloquizes in the manner of Tranio (409ff) and plans how he may delude the old man who at the moment is thanking Heaven for his safe return home (Cf. Most. 431ff) and whom Reignold wishes dead (Most. 443). Old Lionel's approach to his old home and his surprise at the barred entrance and the servant's feigned story of the murder is translated literally from the Mostellaria 445-530. The presence of the usurer complicates matters as in Most. 536-635 by his demand for money which Reignold begs the man to promise to pay the next day and upon inquiring for what the money is to be paid, the servant feigns that the son has purchased land and houses (as in Most. 637). The father commends his son's thrift and promises the money (Most. 653f); he then wants to know where the house stands (as in Most. 659) and wishes to inspect it (Most. 674) when told after a little hesitation that it was the house adjoining. The scene between Reignold and Ricott the neighbor (A:4:Sc.1) is similar to that between Tranio and Simo (Most. 722-772) with the fabrication that Old Lionel is to build a house for his son, soon, and wishes to use his neighbor's home as a model; Reignold then soliloquizes in the manner of Tranio - Most. 775-82. The inspection is then made as in the Mostellaria 793ff after which Old Lionel directs his attention to his old home (A:4.



wondering what madness has taken possession of the clown (the usurer of Plautus) to thunder so at the doors of a cursed house (935ff. Most). Upon the appearance of an old servant Robin the fabrication of the haunted house is cleared up and Ricott the neighbor who is present at the right moment (Like Simo, Most. 1011ff) denies that he has received money from the son but confesses that the servant told him that the old gentleman was to make his house an example when building for his son - his own home however was not to be exchanged for coin (Most. 1027ff). Old Lionel then realizes that Reignold has completely deceived him (Cf. Most. 1033) and orders cords and fetters to be brought (Most. 1065) intending to imprison the servant when he puts in an appearance. Reignold discovers the ambush the answer he gives the old man concerning his son is like that of Trachio Most. 1076; the accusations he evades, and when the loricarii come forward to take him his exclamation is that of Most. 1094. The old man in his distraction determines to set his house afire when Young Lionel appears on the scene, confesses his riotous doings (Cf. Callidemates' speech Most. 1154ff) and offers atonement (Most. 1123ff); he is forgiven, and when he secures pardon for his servant, Reignold comes down from his sanctuary (as in the Mostellaria).

### 'The Captives'

The main story of 'The Captives' is borrowed from the 'Rudens' of Plautus with a literal translation of many passages. A.1.Sc.2 is the scene of a great storm and an English merchant enters corresponding to the character of Daemones and informs us that he has lost a daughter many years before (Rud. 106). A shipwreck soon occurs and two women are cast toward the shore (Rud. 163ff). Palestra's soliloquy A.1.Sc.3 is similar to that of Palaestra's, Rudens 185ff in which she bewails heaven's injustice, her sufferings and the loss of the casket by which she hoped sometime to identify her parents. Scribonia in the manner of Anpelsca, Rudens 220ff seeing no sign of habitation and only utter desolation fears that they will suffer from exposure to the cold and starve to death. They anchor and explore. The action passes for a while to the fishermen and the clown's address is that of Trachio, Rudens 310 and his inquiry for the man in company with two women is that of the Rudens 316-320. In A.2.Sc.2 fishermen enter and begin their quest for a living as in the Rudens 289-305 finding in their search the lost casket and the dreams of the finder are those of Gripus Rudens 276ff. The treasure is given up, the English merchant made judge, the girls are ushered in and the casket is opened, identification is made by means of a handkerchief and a brooch (Cf. Rud. 1155ff) and Palestra is found to be the merchant's long-lost daughter (Cf. Rud. 1173-4).



## 'The Silver Age'

The general situation is explained just as in Plautus except that Mercury's place is filled by Ganymede. The play opens with a soliloquy by Jupiter, followed by a short dialogue between him and Ganymede. The latter, in the guise of Sosia, informs three serving-men of Amphitryon's success in battle; these report to their mistress Alcmena all the circumstances of the battle; and presents to her the cup of King Pterelas, which Mercury, not Ganymede, had stolen from Amphitryon's casket. The story up to this point is not related in Plautus at all while Sosia's lament (A.1.Sc.1) over his hard lot, in the Amphitruo, and his private rehearsal of the message he is to deliver to his mistress, is omitted. Correspondence between the two plays begins with the passage relating to Sosia's astonishment as to the length of the night (Amph.271ff). The scene between Ganymede and Sosia varies in some respects from that between Mercury and Sosia; the first episode is omitted; Ganymede believes Sosia insane and here the imitation begins, with Amph.403ff. Ganymede's soliloquy is like that of Mercury's Amph.463ff and Jupiter as Amphitryon is an imitation of Amph.499ff. Amphitryon's return to his own home with Sosia may be compared with Amph.551ff. In Plautus (615f) Sosia tells Amphitryon that he will see another Sosia at home, in Heywood Sosia tells all that the double said. Alcmena's soliloquy Amph.633ff is omitted. The scene between Alcmena and Amphitryon is imitated, the goblet produced after which Amphitryon and Sosia examine the seal and casket; in Plautus the examination takes place first and the seal and casket produced afterwards. Alcmena's circumstantial account of the events of the preceding night is the same in both plays. The soliloquy of Jupiter Amph.A.3.Sc.1 and of Mercury Amph.A.3.Sc.4 is omitted. There are variations. Amphitryon accuses Sosia of beating him and calls Blepharo mad for saying that Sosia is guiltless. Jupiter meets and deceives Blepharo and Sosia. Amphitryon and Sosia when left alone are both afraid to claim their own names; they fall asleep and Juno, in great wrath and accompanied by Iris, descends. Then follows thunder and lightning and the scene close as in Plautus with Jupiter's explanation.

'The Birth of Hercules' in 'The Silver Age' treats of Juno's futile attempts to prevent Alcmena's giving birth to the child. Iris then brings the serpents from Africa and they are promptly strangled.

Amph.1114ff relates that the new-born infant jumped from his cradle and strangled the snakes.

## Ovid

## 'The Golden Age'

Lycaon's banquet in A.2.Sc.1--Met.1.165ff

Callisto-Met.2.409ff



Callisto pursued by Arcas A:3.Sc.2-Met.2.499ff

Story of Aorisius, his daughter Danae and Perseus  
(4.1 and 5.1)--Met.4.608ff; the Gorgonian shield-Met.5.180

Ganymede made cupbearer Met.10.16ff

### 'The Silver Age'

for her.

3.1 Rape of Proserpine-Met.5.395ff; Hercules descends to Hades  
Reference to Juno's bird and Argus' eyes(4.1) Met.1.720-723 ^  
Semele Met.3.273-310

5.1 Pirithous in Hades-Ex Pont.2.3.43

Hercules beats and binds Cerberus-Met.7.410ff

"Hence, ravenous vulture! thou no more shalt  
tire Ibidis 291-2

On poor Prometheus; Danaids, spare your tubs; Met.4.463  
Stand still, thou rolling stone of Sisyphus; Met.4.406  
Feed, Tantalus; with apples, glut thy paunch, Met.4.458-9  
And with the shrinking waves quench thy hot thirst;  
Thy bones, Ixion, shalt no more be broke Met.4.461  
Upon the torturing wheel: the eagle's beak Met.4.457f  
Shall Titius spare at sight of Hercules, "  
Cf. Ibidis 175ff

Arraignment of the Moone- Ceres informed that Proserpina  
cannot return to earth because she was seen to chew moist  
grains of a pomegranate. Aesculapius exposed her guilt.  
Cf. Met.5.536ff. Jupiter's decision in the case-Met.5.566ff  
is like that in the English play:

"She in full splendour shall supply her orb,  
And shine in heaven; twelve times fill Pluto's arms,  
Below in hell. When Ceres on the earth  
Shall want her brightness, Pluto shall enjoy it:  
When heaven contains her, she shall light the earth  
From her bright sphere above."

### 'The Brazen Age'

Althea's brand-Met.8.455ff

Hercules and Achelous contend for the hand of Deianira ---  
Met.9.9-88; the story of Nessus and his revenge- Met.9.101ff.

Nessus-garment-Met.9.153ff

Hercules related his labors-Met.9.182ff

Act.2.2-Reference to Endymion and the Moon Ep.18.62f

Venus invoked to leave her haunts, Paphos, Gnidos, Eryx,

Erecine(Met.10.530-1).The Calydonian hunt-Met.8.270ff;

Alonis wounded by the boar's tusk-Met.10.715f; Meleager slays  
the boar, gives the victory to Atalanta as she drew the first  
blood, a fray ensues in which Althea's brothers are killed  
by Meleager who is in the end consumed by Althea's brand.  
which is not produced at a banquet according to Ovid-

"Inscius atque absens flammæ Meleagros ab illo uritur"(Met.8.  
515-6)



Tale of Laomedon's refusal to return the gold to Neptune and Apollo, which he had borrowed to build the walls of Troy and the sacrifice of Hesione to the sea-monster demanded as punishment. Hercules rescues her and is also refused his promised reward. -Met.11.199-214.

Medea now tells of her power-Met.7.200ff; the story of the Fleece and her aid in winning it is rehearsed as in Ovid. The walls of Troy are torn down, Laomedon slain, and Hesione given to Telamon Met.11.215-7.

In the last act Hercules is found with Omphale spinning (Her.9.76); the twelve labours are related-Lichas brings the envenomed shirt and is killed by Hercules as is also Omphale. Hercules' club and lion's skin is burned by Princes and the hero himself is killed by a thunderbolt from Jupiter. In Ovid, Lichas is hurled from a rock, Omphale does not enter the scene, Hercules is consumed on a pyre built by himself and meets his death with his neck resting upon his club.

#### 'The Iron Age'

The Rape Of Helen-Cf. Ep.16.325ff; the seige of Troy-Hector dragged round the walls of Troy-Met.11.581-Achilles slain by Paris Met.11.609-610-contention of Ajax and Ulysses for the armour of Achilles Met.12.1ff. Penelope -deserted by Paris Her.9.32.

Horace

#### 'The Golden Age'

Nep. "Of her inclosure in the Darreine tower,  
Girt with a triple mure of shining brass,  
Have you not heard?

Jup. "But we desire it highly.  
What marble wall, or adamantine gate,  
What fort of steel, or castle forged from brass,  
Love cannot scale, or beauty not break through?  
Discourse the novel, Neptune."

Cf. C.3.16.1ff



Among the miscellanies following Elizabeth's reign appear the 'Anatomy of Wit' by Robert Burton which is remarkable for its variety of learning and abundance of classic quotations, the 'Hydriotaphia, or Urn-Burial' and the 'Religio Medici' of Sir Thomas Browne. The 'Urn Burial' quotes from Ovid Fasti 4.850, from Lucretius 2.999, Tibullus, 3.2.26, and Lucan, Phars. 7.809-10. 'Religio Medici' quotes from Aen. 2.274 (Quantum mutatus ab illo), Lucan, Phars. 7.819 (Caelo tegitur, qui non habet urnam) Sect. 1.44, Phars. 4.519-20 (Victurosque dei celant, ut vivere durent, --- Felix esse mori) Sect. 1.745, Lucan Phars. 7.814 (Communis mundo superest rogos, ossibus astra-Mixturus)

The 'Britannia's Pastorals' of William Browne a poet of the period, allude to Ovid's myths occasionally:

1.1 "The thunder-stricken swain lean'd on a tree,  
As void of sense as weeping Niobe; Met. 6.310  
Making his tears the instruments to woo her,  
The sea wherein his love should swim unto her:  
And, could there flow from his two-headed fount  
As great a flood as is the Hellespont,  
Within that deep he would as willing wander,  
To meet his Hero, as did ere Leander. Ov. Ep. 17(18).

1.2 "Fair Medea took from hence  
Some of this water by whose quintessence  
Aeson from age came back to youth."  
Met. 17.261-93

"Narcissus" change, sure Ovid clean mistook,  
He died not looking in a crystal brook,  
But (as those which in emulation gaze)  
He pined to death by looking on this face."  
Met. 3.415ff

"Yea Venus knew no other difference 'twixt these twain,  
Save Adon was a hunter, this a swain."  
Adon, Met. 10.532ff

1.4 "Deucalion's flood" Met. 1.292ff

"the Cymmerian clime,  
Where sun nor moon, nor days, nor nights, do time;"  
Met. 11.592ff

Arachne's contest with Minerva Met. 6.1ff  
Cynthia-Endymion Ep. 17(18) 61ff  
Cephalus-Aurora Met. 7.703ff

2.1 Invocation to the happy sisters of the learned well Met. 5.255

Phaeton Met. 2.122ff



"for should she utter all,  
As at Medusa's head, each heart would fall  
Into a flinty substance."  
Met.5.180

Arion, Fasti 2.33ff

"Then Erisichyon's case in Ovid's song  
Was portrayed out;"  
Met.8.751ff

"Darkness no less than blind Cimmerian  
Of a fœt's cave" Met.11.592

"silverfooted Thetis" Ep.19(20) .60

"That had the Thracian play'd but half so well  
He had not left Eurydice in hell."

Met.10.57(Orpheus won Eurydice by  
his sweet playing on the  
condition that he would not look  
at her until the upper air was  
reached but "avidusque videndi  
Flexit amans oculos:et protinus  
illa relapsa est"

2.2 bees of Hybla Ars Amat.2.517

"Mirrha's course (Met.10.476);Daphna's speedy flight  
Met.1.526

2.3 "Fairest Proserpina was rapt away;  
And she in plaints, the night; in tears, the days Met.5.470ff  
Had long time spent; when no high power could give her  
Any redress; the poppy did relieve her;  
For eating of the seeds they sleep procur'd,  
And so beguill'd those griefs she long endur'd."

"Not Pelops' shoulder whiter than her hands"  
Met.6.410-11

2.4 story of Pan and Syrinx Met.1.691ff

Plautus  
2.1 Allusion to the 'Amphitruo' 274ff



Milton's absolute correctness in the writing of blank verse, the lyric and the sonnet made him one of the influences in the reaction against the extravagances and irregularities of his age. Reform was made by the substitution of the heroic couplet for all the various metrical forms of the lyrists. The writers of the Augustan age were to spend their efforts in polishing this. Everywhere form was exalted above matter, clearness above force, brilliancy above depth. The themes were to be light-mainly wit and satire on society and the times, Phelps says "Respectability- decent Conformity- these were to be the watchword of the Augustans" Mystery, awe, imagination, aspiration, and enthusiasm were abhorred by them and checked when found. Everywhere hollow imitations of classic models, adherence to ancient rules and respect for ancient authority existed. Chaucer and Spenser were buried in obscurity. Shakespeare was called obscure. William Hamilton of Bangour versifying him by seriously translating Hamlet's soliloquy and part of King Lear into the heroic couplet. Pope, however, admired Shakespeare but afraid of offending public taste, spoke apologetically of him. Even Milton began to receive the same cold treatment. Frances Atterbury admired Samson Agonistes because it was classical and thought that with Pope's improvements it would pass!

True English poetry, the Augustans held, began with Edmund Waller who remodelled the heroic couplet of Chaucer (used in the Canterbury Tales 1385) with such precision that it held its place for one hundred and fifty years. His earliest verses (1623) possess the formal character, the precise prosody without the irregularity or overflow of Dryden and Pope. Dryden said "The excellence and dignity of rhyme were never fully known till Mr Waller taught it." Among his works, a translation of Vergil's Aeneid 4.437-583 is found. The sweetness of Waller's lyric poetry was continued in Sir John Denham's epic 'Cooper's Hill' the digressions of which are too long. In the year 1636, Denham wrote an essay 'The Destruction of Troy' based on the second book of Vergil's Aeneid. His imitation of Cicero's 'De Senectute' has neither the clearness of prose nor the spriteliness of poetry.

Another follower of the new school was Abraham Cowley who everywhere gave Vergil precedence, speaking of him as "My master and that Prince of Poets". In his 'Davideis' which opens like the Aeneid, Cowley has borrowed from Vergil to such an extent that critics have remarked on its "unblushing plagiarism". The feasts, battles, religious ceremonies, the description of Satan's spear, the list of false gods, and the description of Hell are Vergilian. The details are from Ovid (description of Envy) from Statius (description of Heaven with the Almighty surrounded by his angels Theb. 1.211ff) and from Claudian (Satan's rage, De Raptu Proserpinae 1.83ff). Among his poems, an ode in imitation of Horace C.1.5 and 'The Praise of Pindar' in imitation of C.4.2 of the same author are found; also an ode from Catullus Acme and Septimius (C.45) and an imitation of Martial, Epig. 5.20. In 'The Motto' he says:

"Welcome great Stagytite! and teach me now

All I was born to know;

Thy scholar's victories thou dost far out-do;



'L'Allegro':

Propertius

20

"and wreathed smiles  
Such as hang on Hebe's cheek"  
El.1.113.23

Apuleius

'Cœmus':

1003

"But far above in spangled sheen  
Celestial Cupid her fam'd son advanc'd,  
Holds his dear Psyche sweet intranc'd,  
After her wand'ring labours long,  
Till free consent the Gods among  
Make her his eternal bride,  
And from her fair unspotted side  
Two blissful twins are to be born,  
Youth and Joy; so Jove hath sworn."

Story of Cupid and Psyche Met.4:28-5.24.

6123net illico per Mercurium arripi Psychen et  
in caelum perducere iubet. porrecto  
ambrosiae poculo, 'sume' inquit, 'Psyche,  
et immortalis esto: nec umquam digredietur  
a tuo nexu Cupido, sed istae vobis erunt  
perpetuae nuptiae."

24. nec mora, cum cena nuptialis affluens  
exhibetur. accumbat summum torum  
maritus Psychen gremio suo complexus,  
sic et cum sua Iunone Iuppiter, ac deinde  
per ordinem toti dei.

sic rite Psyche convenit in manum  
Cupidinis, et nascitur illis maturo partu  
filia quam Voluptatem nominamus."

Milton refreshed his memory of Horace and Vergil by  
visiting places associated with their life and works. We are told  
that his daughters were called upon frequently to read Ovid to him,  
that Plautus was a favorite reading and that Sallust, in his  
judgment, was superior to all other historians. From a mind enriched  
with all that was best in Latin myth, he says: "My mother bore me a  
speaker of what God made my own and not a translator."



Plautus

'Comus':

- 748 "It is for homely features to keep home"  
Mn 105 "domi domitus sum"

'Paradise Lost':

(the gryphon

- 2.945 "Pursues the Arimasbian, who by stealth  
Had from his wakeful custody purloin'd  
The guarded gold."

Ap 1.701: "Picis diuitiis qui aureos montis colunt  
Ego solus supero"

Terence

'Samson Agonistes':

- 354 "And such a son as all men hail'd me happy:"  
Andr.96 "tum uno ore omnes omnia  
Bona dicere et laudare fortunas meas,  
Qui gnatum haberem tali ingenio praeditum."

- 1008 "Love quarrels oft in pleasing concord end."  
Andr.555: "Amanium irae amoris integratior!"

Pliny

'Paradise Lost':

- 2.710 "horrid hair" (of a comet); N. H. 2.22: "cometas horrentes crines"

'Samson Agonistes':

- 1695 "tame villatic fowl" N. H. 23.17 "villaticas alites"

Martial

'Paradise Lost':

- 7.443 "crested cock" Epig. 14.223 "Cristataeque-aves"

'Paradise Regained':

- 4.71 "Meroe, Nilotic isle" Epig. 6.80 "Nilotica tellus"

Pliny Major

'Paradise Lost':

- 9.249 "For solitude sometimes is best society,  
And short retirement urges sweet return."  
Ep 1.9: nulla spe, nullo timore sollicitor, nullis  
rumoribus inquietor: mecum tantum et cum libellis  
loquor. O rectam, sinceramque vitam, o dulce otium  
honestumque ac paene omni negotio pulchrius! O  
mare, o litus, verum secretumque mouseion, quam  
multa invenitis, quam multa dictatis!"



Porsius

'Paradise Lost':

31603 "Hypocrisy, the only evil that walks  
Invisible, except to God alone,"  
Sat.5.116: "Fronte politus  
Astutam vapido servas sub pectore vulpem"

4.848 "Virtue in her shape how lovely, saw, and pin'd  
His loss;"  
Sat.3.38: "Virtutem videant, intabescantque relictam"

'Paradise Regained':

2.111 "Into himself descended" Sat.4.23 "in sese tentat descendere"

Juvenal,

'Comus':

129 "Dark-veild Cotytto! to whom the secret flame  
Of midnight torches burns;"  
Sat.2.95-6: "Taliam secreta coluerunt Orgia taeda  
Cecropiam soliti Baptae lassare Cotytto"

'Paradise Lost':

"Things not reveal'd, which the invisible King,  
7.123 Only omniscient, hath supprest in night,"  
Sat.6.556: "et genus humanum damnat caligo futuri"

'Paradise Regained':

2.415 "Bred up in poverty and straits at home."  
Sat.3.165 "Res angusta domi"

'Samson Agonistes':

293 "Just are the ways of God,  
And justifiable to men;"  
Sat.10.349-50: "Nam pro iucundis aptissima quaeque  
dabunt di.  
Carior est illis homo, quam sibi."

Lucan

'Paradise Lost':

2.67 "black fire" Ph.2.301 "ignes atros"  
2.710 "and from his horrid hair  
Shakes pestilence."  
Ph.6.468 nimbosque solutis  
excussere comis!"  
10.616 "dogs of hell" Ph.6.733 "Stygiosque canes"



'Allegro':

125 "There let Hymen oft appear  
In saffron robe with taper clear.  
And pomp and feast and revelry  
With mask and antique pageantry."  
For the rites see Carm.61

'Comus':

446 "and she was queen o' th' woods"  
34. Carm.34.9-10: "Montium domina ut fores  
Siluarumque uirentium"

'Paradise Lost':

2.904 "unnumber'd as the sands  
Of Barca or Cyrene's torrid soil,"  
Carm.7.3-4: "Quam magnus numerus Libyssae harenae  
Laserpiciferis iacet Cyrenis,"

3.9 "and at the voice  
Of God, as with a mantle, didst invest  
The rising world of waters dark and deep,  
Won from the void and formless infinite."  
Carm.64.204ff: "Adnuit inuicto caelestum numine rector,  
Quo nutu tellus atque horrida contrem-  
uerunt  
Aequora concussitque micantia sidera  
mundus!"

7!323 "And bush with frizzled hair implicit:"  
Carm.4.11: "Comata silua"

11.588 "till the evening star,  
Love's harbinger, appear'd;"  
Carm.62.20,26; 64.329!

Statius!

'Paradise Lost':

2.964-5 "and the dreaded name | Of Demogorgon" Theb.4!516

6.644 "They pluck'd the seated hills" Theb.2.559

9!1086 "Highest woods, inpenetrable  
To star"

----- Theb 10:85 "nulli penetrabilis astro  
Lucus iners"

'Paradise Regained':

3.309 "In rhombs, and wedges, and half moons" Theb.5!145 lunatum-  
que agmen:

'Samson Agonistes':

87 "And silent as the moon" Theb.2!58: "silentia lunae"



2.545 "And Lichas from the top of Oeta threw  
Into the Euboic seas."  
Hercules' destruction of Lichas: Her. Oct 783ff

4.141 "a woody theatre" Troad.1134-5.

9:49 "Of Hesperus, whose office is to bring  
Twilight upon the earth, short arbiter  
Twixt day and night."

Hipp.749-51: "Qualis est primas referens tenebras  
Nuntius noctis, modo totus undis  
Hesperus, pulsus iterum tenebris  
Lucifer idem."

10:688 The sun, as from Thyestean banquet, turn'd  
His course intended."

Thy.994ff. "uix lucet ignis. ipse quin aether grauis  
inter diem noctemque desertus stupet."

11:467 In his first shape on man; but many shapes  
Of Death, and many are the ways that lead  
To his grim cave, all dismal; yet to sense

Theb.151.3: "Ubique mors est. optime hoc cavit  
Deus,  
Eripere vitam nemo non homini  
potest,  
At nemo mortem. mille ad hanc  
adius patent."

'Paradise Regained':

3:206 "For where no hope is left, is left no fear:"

Med.161 "qui nil potest sperare, desperet nihil."

4.321 "However, many books

Wise men have said are wearisome; who reads  
Incessantly, and to his reading brings not  
A spirit and judgment equal or superior,  
And what he brings what need he elsewhere seek?  
Uncertain and unsettled still remains,  
Deep vers'd in books, and shallow in himself,"

De Tranquill.9".4: "onerat discentem turba, non  
instruct, multoque satius est paucis te  
auctoribus tradere, quam errare per multos

4.563-B reference to Antaeus' encounter with Alcides  
Her. Oct.22 "nullus Antaeus Libys  
animam resumit;,"

'Samson Agonistes':

1050 "But virtue, which breaks through all opposition,  
And all temptation can remove,  
Most shines and most is acceptable above."

Seneca says: "Non video, inquam, quid habeat in terris  
Iupiter pulchrius, si convertere animum velit  
quam ut spectet Catonem iam partibus non  
semel fractis stantem nihilominus inter  
ruinas publicas rectum."



'Il Penseroso':

105 "Or bid the soul of Orpheus sing  
Such notes as warbled to the string.  
Drew iron tears down Pluto's cheek,  
And made Hell grant what love did seek."

Her. Fur. 572ff:

"potuit flectere cantibus  
umbrarum dominos et preci supplici  
Orpheus, Eurydicen dum repetit suam

Quae silvas et aues saxaque traxerat  
ars, quae praebuerat fluminibus moras,  
ad cuius sonitum constiterant ferae,  
mulcet non solitis vocibus inferos  
et surdis resonat clarius in locis.

Deflent Eurydicen Taenariae nurus;  
deflent et lacrimis difficiles dei"

Orpheus' request is granted in ll 586-591.

'Comus':

329 "Eye me, blest Providence, and square my tial  
To my proportion'd strength."

De Prov:4.7: "Hos itaque deus quos probat, quos amat  
indurat, recognoscit, exercet."  
4:8: "digni visi sumus deo in quibus  
experiretur, quantum humana natura  
posset pati."

375 "And Wisdom's self  
Oft seeks to sweet retired solitude,  
Where, with her best nurse Contemplation,  
She plumes her feathers, and lets grow her wings,  
That in the various bustle of resort  
Were all to ruffled, and sometimes impair'd."

De Tranquill.17.3: "Miscenda tamen ista et alter-  
nanda sint, solitudo et frequentia: illa  
nobis faciet hominum desiderium, haec  
nostri, et erit altera alterius remedium.  
odium turbae sanabit solitudo, taedium  
solitudinis turba."

518 "And rifted rocks whose entrance leads to Hell!"

Her. Fur. 667ff: Taenarus-----

668 "hic soluit Ditis inuisi domus  
hiatque rupes alta."

1019 "Love Virtue, she alone is free;  
She can teach ye how to climb  
Higher than the sphery chime;"

De Vit. Beat.7.3: "altum quiddam est virtus,  
excelsum et regale, invictum, infati-

'Paradise Lost':

2.233 "fickle Chance" Oed.354 "leuis est dea!"

gabile"



11.535ff "So may'st thou live, till like ripe fruit thou drop  
Into thy mother's lap, or be with ease  
Gather'd, not harshly pluck'd, for death mature."

De Senect.19.71:"Et quasi poma ex arboribus , cruda  
si decidunt, sic vitam adulescentibus vis  
aufert, senibus maturitas."

'Paradise Regained':

1.487 "atheous priest" De Nat. Deor. 1.23"atheos, qui dictus est"

2.267 "ravens with their horny beaks"

De Nat. Deor. "Aves excelsae,--corneo--  
rostro."

3.25 "glory, the reward

That sole excites to high attempts the flame  
Of most erected spirits," p. Rege Deiot.13 animo-erecto  
Tusc. Disput.3.2:"Est enim gloria solida quaedam  
res et expressa, non adumbrata; ea est con  
sentiens laus bonorum, incorrupta vox bene  
judicantium de eccellente virtute; ea  
virtutis resonat tamquam imago. Quae quia  
recte factorum plerumque comes est, non  
est bonis viris repudianda."

3.388 Acad.2.1:"Totius belli instrumento

4.272 "To sage philosophy next lend thine ear,  
From heaven descended to the low-rooft house  
Of Socrates; see there his tenement,  
Whom well inspir'd the oracle pronounc'd  
Wisest of men; from whose mouth issued forth  
Mellifluous streams that water'd all the schools  
Of Academics, Old and new,"

Tusc. Disput. 5.4:"Socrates autem primus  
philosophiam devocavit e coelo et in urbibus  
collocavit et in domum etiam introduxit et  
coegit de vita et moribus rebusque bonis et  
malis quaerere"

4.298ff Stoic doctrine(virtue) and the Epicurean(pleasure)

Tusc. Disput.3:21

" " 5.28 (Stoic)

Seneca

"L'Allegro':

145 "That Orpheus' self may heave his head  
From golden slumber on a bed  
Of heap'd Elysian flowers, and hear  
Such strains as would have won the ear  
Of Pluto, to have quite set free  
His half regain'd Eurydice."

This story is also told in Hercules Furens 570ff:



And turn the adamantine spindle round,  
 On which the fates of Gods and men is wound.  
 Such sweet compulsion doth in music lie,  
 To lull the daughters of Necessity,  
 And keep unsteady Nature to her law,  
 And the low world in measur'd motion draw  
 After the heavenly tune, which none can hear  
 Of human mould, with gross unpurged ear;"

"De Re Pub. Lib. 6. 19: "Hic vero tantus est totius mundi  
 incitatissima conversione sonitus, ut eum  
 aures hominum capere non possint."  
 "Hoc sonitu oppletæ aures hominum obsurduerunt"

mus':

1121 "Imitate the starry quire,  
 Who in their nightly watchful spheres  
 Lead in swift round the months and years."

De Re Pub. Lib. 6. 18: "summus ille cæli stellifer cursus  
 cuius conversio est concitatio, acuto  
 et excitato movetur sono,"

476 "How charming is divine philosophy!  
 Not harsh, and crabbed, as dull fools suppose,  
 But musical as is Apollo's lute,  
 And a perpetual feast of nectar'd sweets,  
 Where no crude surfeit reigns."

Tusc. Disput.: "O vitæ philosophia dux! O virtutis  
 virtutis indagatrix expultrixque viti-  
 orum! quid non modo nos, sed omnino  
 vita hominum sine te esse potuisset? "

702ff

"none

But such as are good men can give good things,"

De Amicit. 9.31 "Ut enim benefici liberalesque sumus  
 non ut exigamus gratiam-- neque enim  
 beneficium faeneramur, sed antura  
 propensi ad liberalitatem sumus--sic  
 amicitiam non spe mercedis adducti, sed  
 quod omnis eius fructus in ipso amore  
 inest, expetendam putamus."

1021 "sphery chime" De Re Pub. Lib. 6. 18

'Paradise Lost':

1:550

"In perfect phalanx to the Dorian mood  
 Of flutes and soft recorders;"

Tusc. Disput. 2.16 (Spartiatarum, quorum procedit agmen  
 ad tibia, nec adhibetur ulla sine anapaestis  
 pedibus hortatio)

10.155

"which was thy part  
 and person."

pro. Mur. 6. 2: Has partes lenitatis, etc. -- semper ago  
 libenter: illam vero gravitatis, severitatis personam  
 non appetivi."



11.848 "With soft foot" Lucr.5.272 "liquido pede"

'Paradise Regained':

1.67 "But his growth to youth's full flow'r displaying"  
Lucr.1.565 "aevi contingere florem"

2.296 "the haunt  
Of wood-gods and wood-nymphs"  
Lucr.4.584: "Haec loca capripedes Satyros, Nymphasque  
tenere "

4.411 "From many a horrid rift abortive pour'd  
Fierce rain with light'ning mix'd,"  
Lucr.2.213-5: "transversosque volare per imbris fulmina  
cernis:  
nunc hinc nunc illinc abrupti nubibus ignes  
concursant; cadit in terras vis flammea  
volgo!"

4.413 "nor slept the winds  
Within their stony caves,"  
Lucr.6.195: "speluncasque velut saxis pendentibus  
structas"

'Samson Agonistes':

89 "Hid in her interlunar cave" Lucr.4.391: "aetheriis adfixa  
cavernis"

549 "With touch etherial of heaven's fiery rod,"  
Lucr.4.407: "Contingens fervidus igne!"

938 "flower of youth and strength"  
Lucr.1.564 "aevi florem"

Cicero.

'On The Morning Of Christ's Nativity':

125 "Ring out, ye crystal spheres,  
Once bless our human ears,  
If ye have pow'r to touch our senses so;  
And let your silver chime  
Move in melodious time,  
And let the base of heav'n's deep organ blow;  
And with your ninefold harmony  
Make up full consort to th' angelic symphony."  
De Re Pub.Lib.6.17-19 music of the spheres

'Arcades':

62

"then listen I  
To the celestial Sirens' harmony,  
That sit upon the nine infolded spheres, De Re Pub.6.c.17  
And sing to those that hold the vital shears,



3:267

"and breath'd immortal love  
To mortal men,"

Lucr .5!121: "inmortalia mortali sermone notantes;"

3.716

"And this ethereal quintessence of heaven  
Flew upward, spirited with various forms,  
That roll'd orbicular, and turn'd to stars  
Numberless, as thou seest, and how they move;  
Each had his place appointed, each his course,  
The rest in circuit walls this universe.¶

Lucr! 5.458ff:

"terrae

partibus erumpens primus se sustulit aether  
ignifer et multos secum levis abstulit ignis,  
465 omnia quae sursum cum conciliantur, in alto  
corpore concreto subtexunt nubila caelum.

4.165

"Cheer'd with the grateful smell old Ocean smiles|

Lucr! 2.559: "subdola cum ridet placidi pellacia  
ponti"

4.332

"Nectarine fruits, which the compliant boughs  
Yielded them, side-long as they sat recline  
On the soft downy bank damas'd with flowers."

Lucr. 5.1392: "saepe itaque inter se prostrati in  
gramine molli  
propter aquae rivom sub ramis  
arboris altae"

5.746

Stars of morning dewdrops which the sun  
Impearls on every leaf and every flower."

Lucr. 5.461: "aurea cum primum gemmantis rore per her-  
bas

6.461

"But live, content, which is the calmest life:"

Lucr. 5.1117-99 matutina rubent radiati lumina solis"

7!362

"And drink the liquid light" Lucr. 5.281 "liquidi fons  
luminis"

9.1044

"dewy sleep" Lucr. 4.907 "somnus per membra quietem inriget"

10:777

"how glad would lay me down  
As in my mother's lap!"

Lucr. 1.251 "in gremium matris terrae"

11.135

"Leucothea wak'd, and with fresh dews imbalm'd  
The earth,"

Lucr! 5.656 "roseam Matuta"

11.565

"two massy clods of iron and brass  
Had melted, whether found where casual fire  
Had wasted woods on mountain or in vale,  
Down to the veins of earth, thence gliding hot  
To some cave's mouth, or whether wash'd by stream  
From underground;"

Lucr. 5.1241: "Quod superest, aes atque aurum ferrumque  
et simul argenti pondus plumbique repertumst,  
lignis ubi ingentis silvas ardore cremarat  
montibus in magnis,"



Comus':

- 1 "Before the starry threshold of Jove's court  
My mansion is, where those immortal shapes  
Of bright aerial spirits live inspher'd  
In regions mild of calm and serene air,"

Lucr.3.18ff:

" apparet divum rumen sedesque quietae  
quas neque concutiunt venti nec nubila  
nimbis  
aspergunt neque nix acri concreta pruina  
cana cadens violat semperque innubilus  
aether  
integit, et large diffuso lumine rident.  
omnia suppeditat porro natura neque ulla  
res animi pacem delibat tempore in ullo "

- 752 "vermeil tintured lips" Lucr.2.501 "concharum tacta colore "  
924 "brimmed waves" Lucr.2.362 "fluminaque--summis labentia ripis"

'Lycidas':

- 169 "And yet anon repairs his drooping head" Lucr.5:734 reparari

'Paradise Lost':

12

"I thence

Invoke thy aid to my advent'rous song,  
That with no middle flight intends to soar  
Above th' Aonian mount, while it pursues  
Things unattempted yet in prose or rhyme."

Lucr:1.924-34:

"et simul incussit suavem mi in pectus amoris  
amorem  
musarum, quo nunc instinctus mente vigenti  
avia Pieridum peragro loca nullius ante  
trita solo. iuvat integros accedere fontis  
atque haurire, iuvatque novos decerpere flos  
flores  
insignemque meo capiti petere inde coronam  
unde prius nulli velarint tempora musae;  
primum quod magnis doceo de rebus et artis  
religionum animum nodis exsolvere pergo,  
deinde quod obscura de re tam lucida pango  
carmina, musaeo contingens cuncta lepore."

- 2:4 "Showers on her kings Barbaric pearl and gold"

Lucr.2.500 Barbaricae vestes.

- 2.911 "The womb of nature and perhaps her grave,"

Lucr:5.259-60:

"omniparens eadem rerum commune sepulcrum,  
ergo terra tibi libatur et aucta recrescit!"

- 2.927 "sail-broad vannes" Lucr.4:743 "Pennarum vela"



"By how much from the top of wondrous glory,  
Strongest of mortal men,  
To lowest pitch of abject fortune thou art fall'n.

For the thought see Od.2.10.9-12:

"Saepius ventis agitatur ingens  
Pinus et celsae graviore casu  
Decidunt turres feriuntque summos  
Fulgura montes."

170 "For him I reckon not in high estate,  
Whom long descent of birth  
Or the sphere of fortune raises: same thought in Ep.1.1.52:

Vilius--est-virtutibus

But thee, whose strength, while virtue was her mate, surum  
Might have subdued the earth," Ep.1.1.106

Od.2.22: "Ecce est Jovis"

Od.3.21-2: "Virtus recludens immeritis mori  
Caelum negata temptat iter via,"

184. "apt words have power to swage  
The tumours of a troubled mind,  
And are as balm to fester'd wounds."

Ep.1.1.34 "Sunt verba et voces, quibus hunc lenire  
dolorem  
Possis, et magnam morbi deponere partem."

549 "With touch etherial of heaven's fiery rod"

046-7 inserted line Od.1.13.17ff Od.3.13.9: "Aura caniculae nescit tangere"

666 direct necessity - Od.3.13.6  
Epitaph On the Marchioness of Winchester':

26 "Lucina" Carm Saec.15:

Vacation Exercises':

37 "unshorn Apollo" Od.1.21.2 "intonsum Sminthea"

An Epitaph On The Admirable Dramatic Poet William Shakespeare':

"Or that his hallow'd reliques should be hid

Under a star-y pointed pyramid"

bRegalique situ pyramidum altius,"

'On Time':

"Fly, envious Time": Od.1.11.7: "fugerit invida  
Aetas."

Geoffrey Of Monmouth':

Horace

"Whom do you count a good man? Whom but he  
Who keeps the laws and statutes of the senate,  
Who judges in great suits and controversies,  
Whose witness and opinion wins the cause?  
But his own house and the whole neighbour-hood,  
Sees his foul inside through his white skin!"

Ep.1.16.40-5.

"The power that did create can change the scene  
Of things, make mean of great, and great of mean:  
The brightest glory can eclipse with night,  
And place the most obscure in dazzling light."

Od.2.10.9-12!



Et percurrere amat saxa potentius  
Ictu filmineo

Sat!2.3.94-6: "Omnis enim res,  
virtus, fama, decus, divina humanaque pulchris  
divitiis parent; quas qui construxerit, ille  
clarus erit, fortis, iustus!"

2.427 "Get riches first, get wealth, and 'treasure-heap,'" Ep!1.1.53  
21445 "canst thou remember *quaerenda pecunia primum*  
est,

Quintus, Fabricius, Curius, Regulus?  
For I esteem those names of men so poor,  
Who could do mighty things, and could contern  
Riches though offer'd from the hands of kings!"  
"Regulum et Scauros animaeque magnae  
Prodigum Paullum superante Poeno  
Gratus insigni referam camona  
Fabriciumque."

2.453 vs. riches Od!3.1.16-17ff  
2.459 dangers of a crown Od.2.16.9ff

2.466 "Yet he who reigns within himself, and rules  
Passions, desires, and fears, is more a king;"  
Od!2.2.9f: "Latius regnes avidum domando  
Spiritus, quam si Lilyam remotis  
Gadilus iungas et uterque Poenus  
Serviat uni."

Sat.2.7.83: "Quisnam igitur liber? Sapiens, sibi  
qui imperiosus,"

3.49 "And what the people but a herd confus'd  
A miscellaneous rabble, who extol  
Things vulgar,"

Od!3.1.1 "Odi profanum volgus"  
Ep.1.1.76: "Beluae multorum es capitum."

4.37 "With towers and temples proudly elevate  
On seven small hills,"  
Carm!Saec.7. septem colles

4.72 "Black-moor sea" Od!2.6.3-4: "Maura | unda"

4.115 "On citron tables or Atlantick stone,"

Od!4.1.20: "Fonet marmorean sub trabe citrea."

"For I have also heard, perhaps have read,  
Their wines of Setia, Cales, and Falerne, Od!2.11.19; 1.27.10"

4.244 Chios, Od!3.19.5

grove of Academe" Ep.2.2.45 "silvas Academi"

4.257 "Aeolian charms" Od.3.30, 13 Aeolium carmen

4.301 "Wie, perfect, and his virtuous array" Od.4.3.12 Aeolio carmine

"Samsom Agonistes": *in himself, and all possessing, Sat. 2.7.86*

53 "But what is strength without a double share  
Of wisdom? vast, unwieldy, burthensome,  
Proudly secure, yet liable to fall  
By weakest subtleties, not made to rule,  
But to subvert where wisdom bears command!"

Od!3.4.65-8: "Vir consili cipers noli audit sua:  
Vim temperatam di quoque provehunt  
In maius; idem odere vires  
Omne nefas animo moventes."



- 5.590 Death "not mounted yet  
On his pale horse;"  
Od.1.4.13 "Pallida mors aequo pulsat pede"
- 10.783 "lest all I cannot die" Od.3.30.6 "Non omnis moriar"
- 10.858 "But death comes not at call, justice divine  
Mends not her slowest paces for prayers or cries."  
Od.3.2.29-32: "saepe Diespiter  
Neglectus incesto addidit integrum:  
Raro antecedentem scelestum  
Deseruit pede Poena claudo!"
- 10.927 "On me exercise not  
Thy hatred"  
Od.4.14.21 Exercet
- 11.310 "To weary him with my assiduous cries."  
Od.1.2.26 Prece qua fatigent
- 11.482 "Of heart-sick agony, all feverous kinds,"  
Od.1.3.30 Febrium cohors
- 11.553 "Nor love thy life, nor hate; but what thou liv'st  
Live well, how long or short permit to heaven:"  
1.11.3ff: "Ut melius quidquid erit pati,  
Seu plures hiemis seu tribuit Iuppiter ultimam,  
Quae nunc oppositis debilitat pumicibus mare  
Tyrrhenum: sapias, vina liques, et spatio brevi  
Spem longam reseces. Dum loquimur, fugerit invida  
Aetas: carpe diem, quam minimum credula postero"
- 11.821 "A world devote to universal wreck"  
Od.4.14.18: "Devota morti"
- 11.831 "horned flood"  
Od.4.14.25 teuriformis Aufidus
- 'Paradise Regained':
- 2.166 "Draw out with credulous desire"  
Od.4.1.30 "Spes animi credula nuntii"
- 2.262 "Under the hospitable covert nigh  
Of trees thick interwoven;"  
Od.2.3.9 "Umbram hospitalem consociare amanti  
Ramis?"  
"all fish from sea or shore,  
for which was drain'd"
- 2.347 Pontus, and Lucrine bay,"  
Epod.2.49 "Non me Lucrina juverint conchyliia."
- 2.352 "Tall stripling youths rich clad, of fairer hue  
Than Ganymed or Hylas"  
Od.1.29.7-10: "Puer quis ex aula capillis  
Ad cyathum statuatur unctis,  
Doctus sagittas tendere Sericas  
Arcu paterno?"
- 2.415 "Bred up in poverty and straits at home" Od.3.2.1  
angustam pauperiem
- 2.422 "Money brings honour, friends, conquest, and realms."  
Od.3.16.9ff:  
"Aurum per medios ire satellites"



- 7.224 "fervid wheels" Od.1.1.4-5 fervidis rotis
- 7.323 "And bush with frizzled hair implicit" Od.1.21.5 nemorum  
coma
- 7.365 Repairing "other stars"  
Od.4.7.13 reparant caelestia lunae
- 7.427 "Intelligent of seasons" Od.3.27.10 "Imbrium divina avis  
imminentum,"  
"so steers the prudent crane  
Her annual voyage"  
Epod.2.35 "advenam gruem"
- 7.485 "The parsimonious emmet, provident  
Of future"  
Sat.1.1.35 "haud ignara ac non incauta futuri."
- 8.263 "And liquid lapse of murmuring streams" Od.1.12.10 Fluminum  
lapsus
- 8.407 "for none I know  
Second to me or like"  
Od.1.12.18 "Nec viget quidquam simile,  
aut secundum"
- 9.50 "short arbiter  
Twixt day and night"  
Od.1.13.15 arbiter
- 9.335 "And what is faith, love, virtue, unassay'd.  
Alone, without exterior help sustain'd?"  
Od.4.9.29-30: "Paullum sepulchrae distat inertiae  
Celata virtus."
- 9.506 In Epidaurus; "or the god  
Sat.1.3.27 "serpens Epidaurius"
- 9.845 "Yet oft his heart, divine of something ill,"  
Od.3.27.10 "Imbrium divina avis imminentum"
- 9.901 "now to death devote" Od.4.14.18 Devota morti
- 9.989 "And fear of death deliver to the winds" 1.1.26.1ff:  
metus  
Tradam ventis"
- 10.249 "Thou my shade  
Inseparable must with me along;"  
Sat.2.8.22: "Quos Maecenas adduxerat umbras!"
- 10.294 "Death with his mace petrific, cold and dry,"  
Od.2.8.11 gelidaque Morte
- 10.444 "Plutonian hell" Od.1.4.17 donus Plutonia
- 10.559-60 "the snaky locks  
That curl'd Megaera" Od.2.13.35 Eumenidum angues



6:381 For strength from truth divided and from just,  
 Illaudeble, naught merits but dispraise  
 And ignominy; yet to glory aspires  
 Vainglorious, and through infamy seeks fame:  
 Therefore eternal silence be their doom."  
 For the thought Od.3.4.65ff:  
 "Vis consili expers mole ruit sua:  
 Vim temperatam di quoque provehant  
 In maius; idem odere vires  
 Omne nefas animo moventes."

6.496-7 "Now night her course began, and, over heaven  
 Inducing darkness,"  
 Sat.1.5.9-10 "nox inducere  
 Umbras,"

6.542 "adamantine coat" Od.1.6.13 tunica adamantina

6.665 "Hurl'd to and fro with jaculation dire,"  
 Od.1.2.3 jaculatus

7.1 "Descend from heaven, Urania" Od.3.4.1 Descende caelo,  
 Horace. invocēs Calliope

"Lest from this flying steed unrein'd, as once  
 7.18 Bellerophon, though from a lower clime,  
 Dismounted, on the Eleian field I fall  
 Erroneous, there to wander and forlorn."  
 Od.3.12.8 "Eques ipso melior Bellerophonte,"

7.24 "More safe I sing with mortal voice"  
 Horace says: "Nil mortale loquar" Od.3.25.18

7.32 "But drive far off the barbarous dissonance  
 Of Bacchus and his revellers, the race  
 Of that wild rout that tore the Thracian bard  
 In Rhodope,"  
 Od.3.25.11f "pede barbaro  
 Lustratam Rhodopen,"

7.120 "beyond abstain  
 To ask, nor let thine own inventions hope  
 Things not reveal'd, which th' invisible King,  
 Only omniscient, hath suppress in night,  
 To none communicable in earth or heaven:"  
 "Prudens futuri temporis exitum  
 Caliginosa nocte premit deus,"  
 Od.3.29.29-30

7.126 But knowledge is as food, and needs no less  
 Her temperance over appetite, to know  
 In measure what the mind may well contain;"  
 Sat.1.1.106 "Est modus in rebus"

7.129 "Oppresses else with surfeit, and soon turns  
 Wisdom to folly, as nourishment to wind."  
 "Latius regnes avidum domando  
 Spiritum, quam si Libyam remotis  
 Gadibus iungas"



- 2.543 "envenom'd robe" Epod.3.17
- 2.568 "or arm the obdured breast  
With stubborn patience as with triple steel."  
Od.1.3.9-10: "Illi robur et aes triplex  
Circa pectus erat,"
- 2.589 "dire hail" Od.1.2.1 "dirae grandinis"
- 2.612 "and of itself the water flies  
All taste of living wight, as once it fled  
The lips of Tantalus."  
Sat.1.1.68-9: Tantalus a labris sitiens fugientia captat  
flumina"
- 2.714 "as when two black clouds,  
With heaven's artillery fraught, come rattling on  
Over the Caspian;"  
Od.2.9.2-3: "aut mare Caspium  
Vexant inaequales procellae"
- 3.569 "Fortunate fields, and groves, and flow'ry vales,  
Thrice happy isles;"  
Epod.16.42ff "arva divites et insulas, etc!"
- 3.742 "Niphates' top" Od.2.9.20 rigidum Niphaten
- 4.21 "nor from hell  
One step no more than from himself can fly  
By change of place:"  
Od.2.16.19-20: "Patriae quis exsul  
Se quippe fugit?"
- 4.255 "irriguous valley" Sat.2.4.16 Irriguo
- 4.333 "as they sat recline  
On the soft downy bank damask'd with flowers!"  
Od.2.33.6 ff "Seu te in remoto gramine per dies"
- 4.353 "prone career" (of the sun) Festios reclinatum "  
Od.1.29.11: "pronus-rivos"
- 4.533 "Live while ye may," Od.1.11.8 "carpe diem"
- 4.764 Love's "purple wings" Od.4.1.10 purpureis ales oloribus,
- 5.215 "or they led the vine  
To wed her elm;"  
Od.4.5.30 "Et vitem viduas ducit ad arbores;"
- 5.356 "grooms besmear'd with gold" Od.4.9.14 "aurum vestibus  
illitum"
- 5.557 "Worthy of sacred silence" Od.2.13.29 "sacro digna silentio"
- 6.374 "Eternize hereon earth" Od.4.14.5 Acternet



'Pamphlet on 'Education':

(path of a noble education) "so full of goodly prospect and melodious sounds, on every side, that the harp of Orpheus was not more charming."

Od.1.12.7ff "Unde vocalem temere inae  
insecutae  
Ducere quercus.

Arte materna rapidos morantem  
Fluminum lapsus celeresque  
ventos,  
Blandum et auritas fidibus  
canoris  
Ducere quercus."

'Paradise Lost':

1.14 "That with no middle flight intends to soar"

Od.2.20.10 "Non usitata nec tenui ferar  
Penna"

1.253 "Receive thy new possessor; one who brings  
A mind not to be chang'd by place or time.  
The mind is its own place, and in itself  
Can make a heaven of hell, a hell of heaven."

"Nam si ratio et prudentia curas,  
non locus effusi late maris arbiter aufert,  
caelum, non animum mutant, qui trans mare currunt.  
Strenua nos exercet inertia: navibus atque  
quadrigis petimus bebe vivere. Quod petis hic est,

1.266 "oblivious pool" Od.2.7.21 "Ulubris, animus si te non deficit aequus." Ep.1.11.25-30

1.439 "Astarte, queen of heaven, with crescent horns;"  
Od.4.6.38 crescentem Noctilucam

"while over head the moon

1.785 Sits arbitress,"  
Epod.5.60 "Non infideles arbitrae

2.174 "His red right hand" Od.1.2.2<sup>3</sup> rubente/dextera

2.397 "or else in some mild zone  
Dwell, not unvisited of heaven's fair light,  
Secure, and at the brightning orient beam  
Purge off this gloom, the soft delicious air  
To heal the scar of these corrosive fires  
Shall breathe her balm."

Epod.16.41ffarva beata

2.530 "As at the Olympian games, or Pythian fields:  
Part curb their fiery steeds, or shun the goal  
With rapid wheel."

Od.1.1.3-5:Sunt quo's curriculo pulverem Olympicum  
Collegisse iuvat neaque fervidis  
Evitata rotis"



'Lycidas':

"For Lycidas is dead, dead ere his prime,  
Young Lycidas, and hath not left his peer:  
Who would not sing for Lycidas?"

Od.1.24.7-10: "Incorrupta Fides, nudaque Veritas  
Quando ullum inveniet parem?

Multis ille bonis flebilis occidit,  
Nulli flebilior quam tibi, Vergili."

15 "Begin then, Sisters of the sacred well,"  
Horace in his monody invokes Melpomene Od. To Vergil 1.24

34 "Rough Satyrs danc'd, and Fauns with cloven heel" Od.2.  
19.4 capripedum

Od.1.1.31: "Nympharumque leves cum Satyris chori  
Secernunt populo;"

69 To sport with Amaryllis in the shade,  
69 Or with the tangles of Neaera's hair?"  
Od.3.14.21: "et argutae properet Neaerae  
Murraum nodo cohibere crinem;"

70 "Fame is the spur that the clear spirit doth raise  
(That last infirmity of noble mind)  
To scorn delights, and live laborious days;  
Sat.2.8.94-5 Das aliquid famae, quae carmine gratior  
aurem  
occupet humanam:"

But the fair guerdon when we hope to find,  
And think to burst out into sudden blaze,  
Comes the blind Fury with th' abhorred shears,  
And slits the thin-spun life." Od.2.3.15-6: "et sororum  
Fila trium patiuntur atra."

158 "Visit'st the bottom of the monstrous world;"  
Od.4.14.47 heluosus Oceanus

"So sinks the day-star in the ocean bed,  
169 "And yet anon repairs his drooping head,"  
Od.4.7.13: "Damna tamen celeres reparant caelestia  
lunae:"

'Sonnets':

13.5 "Thy worth and skill exempts thee from the throng,"  
Od.1.1.32 secernunt populo

20.5 "Time will run  
On smoother till Favonius reinspire  
The frozen earth."

Od.1.4.1 Solvitur acris hiems grata vice veris et Favoni

21.11 "For other things mild Heav'n a time ordains,  
And disapproves that care, though wise in show,

That with superfluous burden loads the day,  
And, when God sends a cheerful hour, refrains."  
Od.3.8.27-8: Dona praesentis cape laetus horae,

Linqe severa."



"resolving here to lodge

Under the spreading favour of these pines,  
Stepp'd, as they said, to the next thicket side  
To bring me berries, or such cooling fruit  
As the king hospitable woods provide."

Od.2.3.9-12: "Quo pinus ingens albaque populus  
Umbram hospitalem consociare amant  
Ramis? Quid obliquo laborat  
Lympha fugax trepidare rivo?"

242

"So mayst thou be translated to the skies"

Od.1.136 "Sublimi feriam sidera vertice."

362

"What need a man forestall his date of grief,

And run to meet what he would most avoid?"

Od.1.9!13-4: "Quid sit futurum cras, fuge quaerere et  
Quem fors dierum cumque dabit lucro  
Adpone,"

42

"'Tis chastity, my Brother, chastity:

She that has that, is clad in complete steel,

422

And like a quiver'd Nymph with arrows keen

Od.3.4.35 :

pharetratos

May trace huge forests, and unharbour'd heaths,

Od.3.25.12

lustratam

Infamous hills, and sandy perilous wilds, Od.1.3.20 Infames

Where through the sacred rays of chastity,

sacpulos,

No savage fierce, bandite, or mountaineer

Will dare to soil her virgin purity:

Yea there, where very desolation dwells,

By grotts, and caverns shagg'd with horrid shades,

She may pass on with unblench'd majesty,"

For the thought see Od.1.22.1-8:

"Integer vitae scelerisque purus

Non eget Mauris iaculis neque arcu

Nec vñenatis grvida sagittis,

Fusce, pharetra,

Sive per Syrtes iter aestuosas,

Sive facturus per inhospitalem

Caucasum vel quae loca fabulosus

Lambit Hydaspes."

447

"What was that snaky Gorgon shield

That wise Minerva wore"

Od.1.15.11 "Iam galeam Pallas et aegida"

494

"Whose artful strains have oft delay'd

The huddling brook to hear his madrigal,"

Od.1.12.9-10: "Arte materna rapidos morantem

Fluminum lapsus"

797

"brute earth" Od.1.34.9: "bruta tellus"

1019ff virtue Od.3.2.17-24.



36 "Over thy decent shoulders drawn" Od.4.4.6 decentes Gratiae  
 97 "Sometime let gorgeous tragedy  
 In sceptred pall come sweeping by,  
 Od.2.1.11-12 grande munus  
 Presenting Thebes, or Pelop's "line,"  
 Od.1.6.8 Nec saevam Pelopis domum

102 "the buskin'd stage." A.P.280 "nitique coturno"

125 "kerchief'd in a comely cloud," Od.1.2.31 Nubes candentes  
umeros emictus

139 "There in close covert by some brook,  
 Where no profaner eye may look,  
 Hide me from day's garish eye,  
 While the bee with honied thigh,  
 That at her flowery work doth sing,  
 And the waters murmuring  
 With such consort as they keep,  
 Entice the dewy-feather'd sleep;"  
 Epod.2.23-8: Libet iacere modò sub antiqua ilice,  
 Modo in tenaci gramine.  
 Labuntur altis interim ripis aquae,  
 Queruntur in silvis aves,  
 Fontesque lymphis obstrepunt manantibus,  
 Somnos quod invitet leves."

|Arcades':

41 "shallow-searching Fame" Ep.2.1.177 ventoso Gloria curru

65 "And sing to those that hold the vital shears,

Pd.2.3.15-16: "et sororum

Fila trium patiuntur atra."

And turn the adamantine spindle round,  
 On which the fate of Gods and men is wound.  
 Such sweet compulsion doth in music lie,  
 To lull the daughters of Necessity,"

Od.3.24.5ff "Si figit adamantinos

Summis verticibus dira Necessitas

Clavos, non animum metu,

Non mortis laqueis expedies caput."

|Comus':

5. "Above the smoke and stir of this dim spot Od.3.29.12

Which men call Earth."

Fumum et opes

strepitumque Romae

128 "Hail Goddess of nocturnal sport,  
 Dark-veil'd Cotyyto! t' whom the secret flame  
 Of midnight torches burns;"

Epod.17.57-8: Inultus ut tu riseris Cotyttia

Volgate, sacrum liberi Cupidinis,"



'Samson Agonistes'

- 133        "Chalybean temper'd steel" Georg.1.58:Chalybes nudi ferrum
- 557        "liquid brook" liquid fontes Georg.2.200
- 971-4 Fame double-mouthed(Aen4.188) his wings,one black,(4:180) one white
- 1581        "What glorious hand gave Samson his death's wound?" white.  
Aen.12.322-3: pressa est insignis gloria facti,  
Nec sese Aeneae iactavit vulnere quisquam

Horace

Many poetic beginnings and epithets are direct from Horace. Among the miscellaneous poems we find a translation of Od.1.5. Much of the moralizing is in the manner of Horace.

'The Passion':

4.        "My Muse with Angels did divide to sing;"  
Od.1.15.15 "Imbelli cithara carmina divides."

'On The Morning Of Christ's Nativity':

- 103        "Cynthia's seat" Od.3.28.12:"spicula Cynthiae".
- 140        "dolorous mansions"        Od.3.4.46 regnaque tristia
- 200        "mooned Ashtaroth",        Od.4.6.38 "crescentem-Noctilucam"

'L'Allegro':

- 13        "heart-easing Mirth,  
Whom lovely Venus at a birth        Od.1.4.6 Graces,handmaids of  
With two sister Graces more,        Venus.  
To ivy-crowned Bacchus bore;"
- 19        "Zephyr with Aurora playing,  
As he met her once a Maying;"  
Pd. 4.7.9"Frīgora mitescunt Zephyris, ver proterit  
aestas"
- "Haste thee, Nymph, and bring with thee  
Jest, and youthful Jollity."

Od.1.2.34Iocus circum volat et Cupidō "

- 135        "And ever against eating cares," Od.2.11.18"Curas edaces"  
Lap me in soft Lydian airs, Od.4.15.30 "Lydis remixto carmine  
tibiis"

'Il Penseroso':

- 13        "Whose saintly visage is too bright  
To hit the sense of human sight,"  
compare Od.1.19.5 rubricus adspici



'Paradise Regained':

- 1.42 "To council summons all his mighty peers,  
Within thick clouds and dark ten-fold invov'd,  
A gloomy consistory;"  
Aen.3.677 concilium horrendum
- 1.157 "There he shall first lay down the rudiments  
Of his great warfare."  
Aen.11.156
- 1.185 "Musing and much revolving in his breast"  
Aen.1.306 plurima volvens
- 1.257 "the vested priest" Aen.12.169 Puraque in veste sacerdos
- 1.296 "A pathless desert, dusk with horrid shades"  
Aen.1.165
- 1.499 "Into thin air diffus'dn" Aen.4.278 tenuem evanuit auram
- 1.500ff The closing picture with the approach of Night and the couch-  
ing of fowls remind us of a picture in Aen.4.522ff!
- 2.184 "mossy fountain side" Ecl.7.45 muscosi fontes.
- 2.357 "And ladies of the Hesperides, that seem'd;  
Fairer than feign'd of old,"  
Aen.4.484f
- 2.403 "Both table and provision vanish'd quite  
With sound of Harpies' wings and talons heard;"  
Aen.3.212! "Harpyiaequae colunt aliae, Phineia postquam  
Clausa domus, mensasque metu liquere prior-  
es"
- 3.309 "See how in warlike muster they appear,  
In rhombs, and wedges" Aen.12.457 cuneis agglomerant.
- 3.324 "arrowy showers"  
Aen.12.284
- 4.35 "On each side an imperial city stood,  
With towers and temples proudly elevate  
On seven small hills,"  
Aen.6.783: "Septemque una sibi muro circumdabit arces";  
Georg.2.535
- 4.49 "On the Tarpeian rock, her citadel  
Impregnable,"  
Aen.8.347: ad Tarpeiam sedem
- 4.66 "turms of horse" Aen.5.560; 11.503 .
- 4.429 "chas'd the clouds away" Aen.1.143 collectasque  
"him long of old" fugit nubes.
- 4.605 Thou didst debel," Aen.6.853dellare superbos; Aen.5.731



- 10.656 "blanc moon" Aen.7.8-9 Candida luna
- 10.707 "but Discord first,  
Daughter of Sin, among th' irrational  
Death introduc'd through fierce antipathy:"  
Discord is mentioned among the horrors at the mouth  
of Hades as "demens/Vipereum crinem vittis innexa  
cruentis" Aen.6.  
280
- 10.1009 "as dy'd her cheeks with pale  
Aen.4.499 pallor simul occupat ora."
- 11.77 "from their blissful bow'rs  
Of Amarantin shade, fountain or spring" Compare the  
description of "Idaliae lucos" Aen.1.693
- 11.185 "The bird of Jove, stooped from his airy tour"  
Aen.11.393 "Aetheria quos lapsa plaga Jovis ales aperto  
Turbabat caelo" pointed out as an omen by  
Venus!
- 11.241 "A military vest of purple flow'd,  
Livelier than Meliboean,"  
Aen.3.401-5; Aen.5.251
- 11.244 "Iris had dipp'd the woof;"  
Aen.4.700f
- 11.374-5 "My obvious" breast, arming to overcome  
By suffering, and earn rest from labour won,"  
Aen 5.710: "Quidquid erit, superanda omnis fortuna  
ferendo est."
- 11.831 "push'd by the horned flood"  
Aen.8.77: "Corniger--fluviuss"
- 11.835 "The haunt of seals, and orcs, and sea-mews! clang;"  
Aen.5.128 apricis statio gratissima mergis:"
- 12.41 "wherein a black bituminous gurge  
Boils out from under ground, the mouth of hell;"  
Georg.4.467: "Taenarias etiam fauces, alta ostia Diti"
- 12.155 "The grandchild with twelve sons increas'd," Aen.5.565 Progenies  
auctura Italos
- 12.615 "In me is no delay." Ecl.3.52 "In me mora non erit ulla."



7.68 "liquid murmur" of the stream Georg.4.200 liquidī fontes

7.82 "Divine interpreter" Aen.4.378 interpres Divum

7.302 "serpent error" Georg.1.24<sup>4</sup> flexu sinuoso

7.486 "in small room large heart inclos'd"(said of the emmet)  
Georg.4.83 "Ingentis animos angusto in pectore  
versant"

"sad task, yet argument  
Not less but more heroic than the wrath  
9.15 Of stern Achilles on his foe pursu'd Aen.2.762  
Thrice fugitive about Troy wall; or rage Aen.1.683  
Of Turnus for Lavinia disespous'd, Aen.7-12:

Latinus whom Aeneas found reigning in Latium  
had promised his daughter Lavinia to Turnus,  
but warn'd by a dream, (7.95) he made a final  
choice (7.263) of Aeneas. A fury sent by Juno  
aroused the rage of Turnus (7.413-66) which was  
renewed in Bk.12.

9.18 "Or Neptune's ire or Juno's, that so long Aen.1.18; 1.36  
Perplex'd the Greek and Cytherea's son: Aen.1.257; 1.657

9.186 "grassy herb" Ecl.5.26 graminis herbam:

9.386 "and like a wood-nymph light  
Oread or Dryad, or of Delia's train,  
Betook her to the groves, but Delia's self  
In gait surpass'd and goddess-like deport,  
Though not as she with bow and quiver arm'd"  
In reference to Diana's train Aen.1.499ff  
In Ecl.3.67 and 7.29 Diana is called Delia!

9.890 "Astonied stood and blank, while horror chill  
Ran through his veins,"  
Aen.2.120: "Obstupere animi, gelidusque per ima  
cucurrit  
Ossa tremor,"

9.1000 "Earth trembled from her entrails, as again  
In pangs, and Nature gave a second groan,"  
when Adam ate the forbidden fruit. Compare Georg.4.492  
when Orpheus looked back at Eurydice: "terque fragor  
stagnis auditus Avernis."

"Those leaves  
9.1111 They gather'd broad, as Amazonian targe," Aen.1.490;



4.996

"Th' Eternal to prevent such horrid fray  
Hung forth in heaven his golden scales, yet seen  
Betwixt Astrae and the Scorpion sign,  
Wherein all things created first he weigh'd,  
The pendulous round earth with balanc'd air  
In counterpoise!"

Aen.12.725ff: Iuppiter ipse duas aequato examine  
lances

Sustinet, et fata imponit diversa duorum,  
Quem damnet labor, et quo vergat pondere  
letum!

5.1

"Now morn, her rosy steps, in th' eastern clime  
Advancing,"

Aen.6.535 roseis Aurora quadrigis

5.7

Of birds "and the shrill ~~matin~~ song

Aen.8.456

5.56

"his dewy locks distill'd  
Ambrosia;"

Aen.1.403 Ambrosiaeque comae divinum vertice  
cdorem

Spiravere, "

5.277

"At once on th' eastern cliff of paradise  
He lights, and to his proper shape returns  
A seraph wing'd: six wings he wore, to shade  
His lineaments divine; the pair that clad  
Each shoulder broad came mantling o'er his breast  
With regal ornament; the middle pair  
Girt like a starry zone his waist, and round  
Skirted his loins and thighs with downy gold  
And colours dipp'd in heaven; the third his feet  
Shadow'd from either heel with feather'd mail  
Sky-tinctur'd grain."

amplification of Mercury's accoutrements Aen.4.239  
ff!

6.54

"the gulf  
Of Tartarus, which ready opens wide  
His fiery chaos to receive their fall."

Aen.6.577ff.

6.82

"Bristled with upright beams innumerable  
Of rigid spears,"

Aen. 11.601-2: tum late ferreus hastis  
Horret ager."

6.320

"but the sword  
Of Michael from the armoury of God  
Was given him temper'd so, that neither keen  
Nor solid might resist that edge."

Aen.12.739ff: postquam arma dei ad Volcania  
ventum est,  
Mortalis mucro, glacies ceu futilis, ictu  
Dissiluit;"

6.787

"hope conceiving from despairn"

Aen.2.354: Una salus victis, nullam sperare

6.788

"In heavenly spirits could such perverseness dwell?"  
Aen.1.11 "Tantaene animis caelestibus irae?"



- "Incens'd with indignation Satan stood  
 2.1708 Unterrify'd, and like a comet burn'd,"  
 Aen.10.272 Non secus, ac liquida si quando nocte cometae  
 2.858 "gloom of Tartarus Sanguinei lugubre rubent,"  
 Aen.6.134-5 nigra Tartara  
 "on a sudden open fly  
 2.880 With impetuous recoil and jarring sound  
 Th' infernal doors, and on their hinges grate  
 Harsh thunder, that the lowest bottom shook  
 Of Erebus."  
 Aen.6.573-4; "Tum demum horrissono stridentes cardine sacrae  
 Panduntur portae."  
 2.921-2 "than when Bellona storms,  
 With all her battering engines"  
 Aen.8.703 Quam cum sanguinep sequitur Bellona flagello  
 2.949 "when straight behold the throne  
 Of Chaos, and his dark pavilion spread Aen.6.265  
 Wide on the wasteful Deep: with him enthron'd  
 Sat sable-vested Night, eldest of things, Aen.5. 721 atrar  
 Aen.6.390 Umbrarum hic locus est, Somni Noctis-u  
 6.272 and by them stood que soporae.  
 2.964 Orcus and Ades, Orcus as god of the lower world G.1.277  
 Orcus as Hades Aen.4.242  
 There is further enumeration as in Aen.6.273ff  
 2.967 "And Discord with a thousand various mouths."  
 Aen.6.281-2: "Et Discordia demens,  
 2.1017 - Vipereum crinem vittis innexa cruentis."  
 2.1019 "Or when Ulysses on the larboard shun'd  
 Charybdis, and by th' other whirlpool steer'd."  
 Aen.3.420-1.  
 3.135-6 "Thus while God spake, ambrosial fragrance fill'd  
 All heaven, and in the blesses spirits elect  
 Sense of new joy ineffable diffus'd."  
 Aen.402-3: "Dixit, et avertens rosea cervice refulsit,  
 Ambrosiaequae comae divinum vertice odorem"  
 Spiravere,"  
 3.337 "See golden days, fruitful of golden deeds"  
 Ecl.4.9 "Toto surget gens aurea mundo."  
 3.412 "Hail Love from God, Saviour of men, thy name  
 Shall be the copious matter of my song!"  
 Aen.8.301 Salve vera Jovis proles, decus addite divis.  
 3.493 "The sport of winds" Aen.6.75 ludibra ventis.  
 4.162 "Sabeian odours from the spicy shore  
 Of Arabia the blest,"  
 Aen.1.416-7 Sabaeo---Ture  
 3.239 "mazy error" of the brooks Aen.5.591  
 inremeabilis error



In clusters; they among fresh dews and flower .  
 Fly to and fro, or on the smoothed plank,  
 The suburb of their straw-built citadel,  
 Now hull'd with lawn, expatiate, and confer Aen.4.62  
 Their State affairs: So thick the airy crowd  
 Swarm'd"

For the comparison see Aen.1.457ff; Aen.4.402ff

2.4 "Showers on her kings Barbaric pearl and gold,"  
 Aen.2.504 barbarico auro

2.89 "Where pain of unextinguishable fire  
 Must exercise us without hope of end,"  
 Georg.4.453

2.171 "sevenfold rage" used of clipeum as in Aen.12.925

2.306 "With Atlantean shoulders fit to bear"  
 Aen.4.481-2

2.512 "A globe of fiery seraphim inclos'd Aen.10.373  
 With bright emblazonry and horrent arms." Aen.10.178

" bend

Four ways their flying march, along the banks  
 Of four infernal rivers, that disgorge  
 Into the burning lake their baleful streams;  
 2.577 Abhorred Styx, the flood of deadly hate; Aen.6.438-9  
 Sad Acheron of sorrow, black and deep Aen.6.295ff; 107.  
 Cocytus, nam'd of lamentation loud Aen.6.323 ;297  
 Heard on the rueful stream; fierce Phlegeton, 6.265; 551  
 Whose waves of torrent fire inflame with rage.  
 Far off from these a slow and silent stream,  
 2.583 Lethe the river of oblivion, rolls Aen.6.914-5.  
 Her wat'ry labyrinth, whereof who drinks,  
 Forthwith his former state, and being, forgets;  
 Forgets both joy and grief, pleasure, and pain."

"the parching air

2.595 Burns frigid and cold performs th' effect of fire."  
 Georg.1.93 Boreae penetrabile frigus adurat.

2.596 "Thither by harpy-footed Furies hal'd

At certain revolutions all the damn'd  
 Are brought;"

Aen.6.570ff ; Celaeno Aen.3.252 calls herself  
 Furiarum maxima!

2.627ff Hell is represented as the breeding place of monsters worse  
 "Than fables yet have feign'd, or fear conceiv'd,  
 Gorgons, Hydras, and Chimaeras dire."

Aen.6.287 belua Lernaee,  
 Aen.6.288 Horrendum stridens, flammisque armata  
 Aen.6.289 Gorgones Harpyiaequ Chimaera,

" the third part of heaven's sons

2.693 Conjur'd against the Highest;  
 Georg. 1.280



|Sonnets|

15.7 rebellion's "Hydra heads" Aen.8.300

23.9 "Came vested all in white" Aen.6.640

Tract On Education:

"stirred up with high hopes of living to be brave men and  
worthy patriots, dear to God and famous to all ages"

G.3.8-9: "Temptanda via est, qua me quoque possim  
Tollere humo victorque virum volitare  
per ora."

'Paradise Lost':

1.15 "Aonian mount" G.3.11

1.50 "At once, as far as angels ken, he views  
The dismal situation waste and wild;  
A dungeon horrible, on all sides round,  
As one great furnace, fland';"  
Aen.6.577 :

"Tum Tartarus ipse  
His patet in praeceps tantum tenditque sub undas,  
Quantus ad aetherium caeli suspectus Olympum:"

1.84 "But O how fall'n ! how chang'd  
From him,"

Aen.2.274 Hae mihi, qualis erat, quantus mutatus ab  
illo."

1.194 "his other parts besides  
Frone on the flood, extended long and large,  
Lay floating many a rood, in lulk as huge  
As whom the fables name of monstrous size,  
Compare the description of Polyheme Aen.3.  
658ff

Titanian or earth-born that warred on Jove  
Briareus, or Typhon , "  
Briareus, Aen.10.565f; Typhon, G.1.279

1.284 "his ponderous  
shield,  
Ethereal temper, massy, large, and round,  
Behind him cast; the broad circumference  
Hung on his shoulders like the moon,"

See the description of Aeneas' shield Aen.8.447;  
1.392ff enumeration of Satan's host as in Aen.10. and Aen.8.616ff.  
1.489 "bleating gods" Aen.8.698

1.519 "For who with Saturn old  
Fled over Adria tp th' Hesperian fields"  
Aen.8.319

1.768 "as bees  
In spring time when the sun with Taurus rides G.1.217-2  
Pour forth their populous youth about the hive



36 "Damoetus" Ecl.13.

64 "Alas! what boots it with incessant care  
To tend the homely slighted shepherd's trade,  
And strictly meditate the thankless Muse?"  
Ecl.1.1-2.

68 "To sport with Amaryllis in the shade,  
Or with the tangles of Neaera's hair?"  
~~tu, fityre, lentus in umbra~~  
Formosam resonare doces Amaryllida silvas,"  
Ecl.1.5.

" ipse Neaeram  
Dum fovet." Ecl.3.3-4.

85 "O fountain Arethuse, and thou honour'd flood,  
~~Smooth-sliding Mincius, crown'd with vocal reeds!~~ G.3.15.  
~~-Epod.13.14-lubricus~~ Ecl.10.1 an invocation to Arethuse

"But now my oat proceeds,  
And listens to the herald of the sea  
That came in Neptune's plea;

91 He ask'd the waves, and ask'd the felon winds,  
What hard mishap hath doom'd this gentle swain?  
And question'd every gust of rugged wings  
That blows from off each beaked promontory: Aen.1.139  
They knew not of his story,  
And sage Hippotades their answer brings, Aen.1.50, dungeon  
That not a blast was from his dungeon stray'd; Aen.14141  
The air was calm, and on the level brine  
~~Sleek Panope~~ with all her sisters play'd." Aen.5.240

Aen.1.131 Neptune questions the waves.

123 "their lean and flashy songs  
Grate on their scrannel pipes of wretched straw;"  
Ecl.3.27 Stridenti miserum stipula disperdere  
132 "Alpheus" Aen.3.694f carmen.

133 "return Sicilian Muse  
And call the vales, and bid them hither cast  
Their bells and flowerets of a thousand hues."  
Compare Ecl.1. Sicelides Musae, paulo maiora  
canamus!  
Non omnis arbusta iuvant humilesque  
myricae."

157 "under the whelming tide  
Visit'st the bottom of the monstrous world;"  
Aen.6:729 "Quae marmoreo fert monstra sub  
aequore pontus."

183 "Henceforth thou art the Genius of the shore" Aen.5:84.



822 "Which once of Meliboeus old I learnt,  
The soothest shepherd that e'er piped on plains."

Ecl.11  
"Listen and appear to us

868 In name of great Oceanus, G.4.382  
By th' earth-shaking Neptune's mace, Aen.1.138  
And Tethys' grave majestic pace, G.1.31  
By hoary Nereus' wrinkled look, G.4.392  
And the Carpathian wisard's hook, G.4.387  
By scaly Triton's winding shell, Aen.10.209  
And old soothsaying Glaucus' spell, Aen.6.36  
By Leucothea's lovely hands,  
And her son that rulest the strands, G.1.437  
By Thetis' tinsel slipper'd feet  
And the songs of Sirens sweet, Aen.7.11f.  
By dead Parthenope's dear tomb, G.4.564  
And fair Ligea's golden comb, G.4.336  
Wherewith she sits on diamond rocks,  
Sleeking her soft alluring locks,  
By all the nymphs that nightly dance  
Upon thy streams with wily glance,  
Rise, rise, and heave thy rosy head  
From thy coral-paven bed,  
And bridle in thy headlong wave,  
Till thou our summons answer'd have."

976 "To the ocean now I fly,  
And those happy climes that lie  
Where day never shuts his eye,  
Up in the broad fields of the sky:  
There I suck the liquid air  
Aen.6.638ff  
All amidst the gardens fair  
Of Hesperus, and his daughters three  
That sing about the golden tree:

Aen.4.483ff

992 "Iris there with humid bow G.1.380  
Waters the odorous banks, that blow  
Flowers of more mingled hue  
Than her purpled scarf can shew,"  
Aen.5.609

Lycidas':

11 "For Lycidas is dead, dead ere his prime,  
Young Lycidas, and hath not left his peer:  
Who would not sing for Lycidas?"

Thyrsis' song for Lycidas Ecl.7.67-8:

"Saepius at si me, Lycida formose, revisas,  
Fraxinus in silvis cedat tibi, pinus in hortis."

34 "Rough Satyrs danc'd, and Fauns with cloven heel"  
Satyrs Ecl.5.73; Fauns Ecl.6.27.



The daughter of the sun, whose charmed cup  
Whoever tasted, lost his upright shape,  
And downward fell into a grovelling swine?"

Aen!7.19-20 Quos hominum ex facie dea saeva potentibus her-  
Induerat Circe in voltus ac terga ferarum." <sup>bis</sup>

83 "These my sky robes spun out of Iris' woof,"  
Aen.4.701:

135 "Stygian darkness" G.3.551

257 "Scylla wept,  
And chid her barking waves into attention,  
And fell Charybdis murmur'd soft applause!"  
Met:3.420.

334 "And disinherit Chaos, that reigns here  
In double night of darkness and of shades;"  
Aen!6.265:Et Chaos,--loca nocte tacentia late,"

447 "What was that snaky-headed Gorgon shield,  
That wise Minerva wore, unconquer'd virgin,  
Wherewith she freez'd her foes to congeal'd stone,  
But rigid looks of chaste austerity,  
And noble grace that dash'd brute violence  
With sudden adoration and blank awe?"

Aen.8.436ff:

Aegidaeque horriferam, turbatae  
Palladis arma,  
Certatim squamis serpentum auroque  
polibant,  
Conexosque anguis ipsamque in  
pectore divae  
Gorgona, desecto vertentem lumina  
collo.

494 "Thyrsis? Whose artful strains have oft delay'd  
The huddling brook to hear his madrigal,  
And sweeten'd every muskrose of the dale."

Ecl!7.16 contention of Thyrsis And  
Corydon!

517 "Of dire chimeras, and enchanted isles,  
And rifted rocks whose entrance leads to Hell;

Aen. 6.288 flammisque armata Chimaera

G.4.467 Taenarias etiam fauces. alta ostia  
Ditis,

603 "With all the grisly legions that troop  
Under the sooty flag of Acheron,"  
Harpies and Hydras."

Aen.6.295Hinc via, Tartarei quae fert Acherontis ad  
undas.

Turbidus hic caeno vastaue voragine gurgis  
Aestuatur atque omnem Coccyto eructat harenam."  
Aen.6.289 Gorgones Harpyiaque et forma tricorporis  
umbrae."

655 "Or like the sons of Vulcan vomit smoke"

Aen.8.198-9:

illius atros  
Ore vomens ignis magna se mole forebat."



- 81 "Hard by, a cottage chimney smokes,  
From betwixt two aged oaks,  
Where Corydon and Thyrsis met,  
Are at their savoury dinner set  
Of herbs, and other country messes,  
Which the neat-handed Phillis dresses;  
And then in haste her bow'r she leaves,  
With Thestylis to bind the sheaves."

Corydon(Ecl.2 and 7 ),Thyrsis (Ecl.7)  
shepherds

Phillis (7.14), Thestylis(2.10)attendants  
Vergil's description of rural life:

"sunt nobis mitia poma,  
Castaneae molles, et pressi copia lactis;  
Et iam summa procul villarum culmina fumant  
Maioresque cadunt altis de montibus umbrae.

Ecl.1.81ff

### 'Il Penseroso':

- 56 "Less Philomel will deign a song"  
G.4.511

104. "But, O sad Virgin, that thy power  
Might raise Musaeus from his bower."  
Musaeus Aen!6.656ff.

- 134 "And shadows brown, that Sylvan loves"  
G.1.20

- 146 "dewy feather'd Sleep"  
Aen.5.854 Lethaeo rore  
Aen!3.511 fessos sopor inrigat artus.

### 'Arcades':

- 21 "Or the tower'd Cybele,  
Mother of a hundred Gds?"  
Aen.6.784ff "qualis Berecyntia mater  
Invehitur curru Phrygias turrita per urbes,  
Laeta deum partu, centum complexa nepotes,"

- 30 "Divine Alpheus, who by secret sluice  
Stole under seas to meet his Arethuse;"  
The story is told in Ovid and in Vergil  
Aen!5.694ff Alpheum fama est huc Elidis amnem  
occultas agisse vias subter mare, quod  
ors, Arethusa, tu Siculis confunditur undis:

- 33 "Fair silver-buskin'd Nymphs,"  
Aen.1:336f nymphs armed for hunting!

### 'Comus':

- 18 "Neptune, besides the sway  
Of every salt flood, and each ebbing stream,  
Took in by lot 'twixt high and nether Jove  
Imperial rule of all the sea-girt isles,"  
G.4.394f ;Aen.1.125

- 27 "And wield their little tridents"  
Aen!1.139



carried off Orithyia.  
 22 "Yet art thou not inglorious in thy fate;  
 For so Apollo, with unweeting hand,  
 Whilome did slay his dearly-loved mate,  
 Young Hyacinth, born on Eurotas' strand,  
 Young Hyacinth, the pride of Spartan land;  
 But then transform'd him to a purple flower:"  
 Met.10.168-217.

'Vacation Exercises':

37. unshorn Apollo Met.12.585.

'Geoffrey of Mommouth':

"Goddess of shades and huntress"  
 Met.5.620; Met.15.196.

reference to the story of Balmacis Met.4.284-387.

Vergil!

The sweetness of Vergil and his nature myths appealed to Milton

Appropriations :

'On The Morning Of Christ's Nativity':

47 Peace "crown'd with olive green" G.2.425  
 135 "Time will run back, and fetch the age of gold,"  
 Ecl.4.6

173 "The oracles are dumb,  
 No voice or hideous hum  
 Runs thro' the arched roof in words deceiving.  
 Apollo from his shrine  
 Can no more divine,  
 With hollow shriek the steep of Delphos leaving.  
 No nightly trance, or breathed spell  
 Inspires the pale-eyed priest from the prophetic cell."  
 Aen.6.44ff cavern of the Sibyl!

185 "poplar, pale" Ecl.9.39 candida populus

186 "The parting genius is with sighing sent; Aen.5.95  
 With flow'r, inwoven tresses torn  
 The Nymphs in twilight shade of tangled thickets mourn."  
 Gal.20

212 "the dog Anubis" Aen.8.698(also found under Ovid)

'L'Allegro':

"Hence, loathed Melancholy,  
 Of Cerberus and blackest Midnight born!  
 In Stygian cave forlorn,  
 'Mongst horrid shapes, and shrieks, and sights unholy,  
 Find out some uncouth cell,  
 Where brooding Darkness spreads his jealous wings,  
 Aen.6.264 Umbræque silentes,  
 Aen.6.265 loss noctis tacentia late,  
 Aen.6.271-2: Est iter in silvis, ubi caelum condidit umbra,  
 Aen.6.280ff horrid shapes!  
 Iuppiter, et rebus nox abstulit atra colorem."



4.247 "There flow'ry hill Hymettus with the sound  
Of bees industrious murmur oft invites  
To studious musing,"

Met.7.702 florentis Hymetti

4.563 "As when earth's son Antaeus, to compare  
Small things with greatest, in Irassa strove  
With Jove's Alcides, and oft foil'd still rose,  
Receiving from his mother earth new strength,  
Fresh from his fall, and fiercer grapple join'd,  
Throttled at length in th' air, expir'd and fell;"

Her.9.71-2.

'Samson Agonistes':

118 "See how he lies at random carelessly diffus'd"

Ov.Ex. Pont. 3 37 Fusaque erant toto languida  
membra toro.

1493-4

"those locks

That of a nation arm'd the strength contain'd"

" Crinis inhaerebat magni fiducia regni" Met.8.9

1699 "Like that self begotten bird  
In the Arabian woods embost  
That no second knows nor third,  
And lay erewhile a holocaust  
From out her ashy womb now teem'd  
Revives, reflourishes, then vigorous most  
When most unactive deem'd ;

And though her body die, her fame survives  
A secular bird, ages of lives."

Met.15.391ff

In 1674, the last year of Milton's laborious life, he published letters in Latin to which he added some pleasant academical exercises-vigorous in expression, of great beauty in allusion and of great fertility in imagination. Most of the mythological allusions are from Ovid. Among occasional poems the following references from Ovid may be noted:

'Epitaph on the Marchioness of Winchester'

"The God that sits at marriage feast;  
He at their invoking came  
But with a scarce well lighted flame  
And in his garland as he stood,  
Ye might discern a cypress bud."

Met.10.4ff

'Anno Aetatis 17':

15 "So mounting up in icy-pearled car,  
Through middle empire of the freezing air  
He wander'd long, till thee he spy'd from far;  
There ended was his quest, there ceas'd his care.  
Down he descended from his snowy soft chair,  
Unhous'd thy virgin soul from her fair bidding place."

Met.6.682ff Boreas whom Milton calls Aquilo



11.130 "Spangled with eyes more numerous than those — Met.1.664  
Of Argus, and more wakeful than to drouze,  
Charm'd with Arcadian pipe, the pastoral reed  
Of Hermes, or his opiate rod." 671-2  
Met.1.671ff story of the effect of Hermes' pipe  
upon Argus .

11.135 "Leucothea" Fasti 6.545

11.273 "O flowers,  
That never will in other climate grow,  
My early visitation, and my last  
At even, which I bred up with tender hand  
From the first op'ning bud, and gave ye names,  
Who now shall rear ye to the sun, or rank  
Your tribes, and water from th' ambrosial fount? "  
Met.5.399ff

11.750 "and in their palaces,  
Where luxury late reign'd, sea-monsters whelp'd  
And stabled."

Met.1.296

11.770 "those few escap'd

Famine and anguish will at last consume  
Wand'ring that wat'ry desert."  
Met.1.311f.

'Paradise Regained':

1.500 "Night with her sullen wings to double-shade  
The desert;" Met.11.550 duplicataque noctis imago est.

2.185 "to way-lay  
Some beauty rare, Calisto, Clymene,  
Daphne, or Semele, Antiopa,  
Or Aymone, Syrinx, many more  
To long, then lay'st thy scapes on names ador'd,  
Apollo, Neptune, Jupiter, or Pan,  
Satyr, or fawn, or sylvan? but these haunts Met.192f  
Delight not all; "

Calisto Met.2.401ff; Clymene Met.2.19ff  
Daphne Met.1.452ff; Semele Met.3.253ff;  
Antiopa Met.6.110ff; Aymone Met.2.240ff  
Syrinx Met.1.690ff.

2.355 Nymphs of Diana's train, and Naiades Met.9.99ff  
With fruits and flowers from Amalthea's horn,"

The story of the horn is told in  
Fasti 5.121ff.

2.364 "Flora's earliest smells"  
Fasti 5.274-5.



- 9.395 "or to Ceres in her prime,  
Yet virgin of Proserpina from Jove."  
Story of Ceres and her search for  
Proserpine Met. 5.462ff
- 9.439 "Spot more delicious than those gardens feign'd  
Or of reviv'd Adonis,"  
Met.10.726f
- 9.440 "or renown'd  
Alcinous"  
Am.1.10.56
- 9.504 "never since of serpent kind  
Lovellier, not those in Illyria chang'd  
Hermione and Cadmus."  
Met. 5.670ff
- 9.522 "more duteous at her call,  
Than at Circean call the herd disguis'd."  
Met.14.45
- 10.229 "Bound with Gorgonian rigour not to move,"  
Met.5. 180ff
- 10.526 "not so thick swarm'd once the soil  
Bedropp'd with blood of Gorgon,"  
Met.4.618-9.
- 10.529, "Now dragon, grown larger than whom the sun  
Ingender'd in the Pythian vale on slime,"  
Met.1.434-440.
- 10.559 "Climbing sat thicker than the snaky locks  
That curl'd Megaera."  
Met.4.794ff.
- "seven  
10.674 Atlantic sisters"  
Met.4.631.
- 10.921 "Forlorn of thee,  
Whither shall I betake me, where subsist?"  
Met.1.358ff
- "nor important less
11. 10 Seem'd their petition, than when th' ancient pair  
In fables old, less ancient yet than these,  
Deucalion and chaste Pyrrha to restore  
The race of mankind drown'd before the shrine  
Of Themis stood devout."  
Met.1.379ff
- 11.15 "envious winds" Met.10.642 aura--invida
- 11.129 "like a double Janus"  
Fasti 1.89 Iane biformis



5.341 Alcinous--fruit of all kinds Am.1.10 56

5.377

"So to the sylvan lodge

They came, that like Pomona's harbour smil'd  
With flow'rets deck'd and fragrant smells:"

Met.14. 623ff.

5.423

"The sun, that light imparts to all, receives  
From all his alimental recompence  
In humid exhalations, and at even  
Sips with the ocean."*"Ane sub Hesperio sunt pascua Solis equorum  
Ambrosiam pro gramine habent.ea fessa diurnis  
Membra ministeriis nutrit reparatque labori."*

Met.4:213-6.

5.579

"where earth now rests  
Upon her centre pois'd"*tellus*  
Ponderibus librata suis,"  
Met.1.12-3.

6.2

"till morn

Wak'd by the circling hours, with rosy hand  
Unbarr'd the gates of light."*"ecce vigil rutilo patefecit ab ortu  
Purpureas Aurora fores et plena rosarum  
Atria.*

Met. 2.112-4.

7.4

"I soar,  
Above the flight of Pegasean wing."*pennisque fugacem*

Pegason" Met.4.785-6.

7.29-30

"or when morn

Purples the east"

Met.2:112f

7.33ff relates the fate of Orpheus at the hands of the angry Maenads  
as described in Met.11:11-77:

7.105

"Night with her will bring

Silence, and Sleep list'ning to thee will watch:"

7.364-5

other stars---Repairing Met.1.11  
*Muta quies in the cave of Somnus Met.11.602.*

7.454

"fertile womb "of the earth. Met.1:393

8.55-6

"and solve high dispute

With conjugal caresses;"

Met.10.559 Sic ait, ac mediis interserit e  
oscula verbis,

9.393

"To Pales, or Pomona, thus adorn'd,  
Likest she seem'd Pomona when she fled  
Vertumnus,"

Met.14.623ff Vertumnus, suitor of the beautiful

hamadryad Po mona,



- 4.453 "Not distant far from thence a murmuring sound  
Of waters issu'd from a cave, and spread Met.3.401ff in  
Into a liquid plain, then stood unmov'd, reference to the  
Pure as th' expanse of heaven; I thither went story of  
With unexpress'd thought, and laid me down Narcissus.  
On the green bank, to look into the clear  
Smooth lake, that to me seem'd another sky.  
As I bent down to look, just opposite  
A shape within the wat'ry gleam appear'd  
Bending to look on me: I started back,  
It started back; but pleas'd I soon return'd,  
Pleas'd it return'd as soon with answering looks  
Of sympathy and love: there I had fix'd  
Mine eyes till now, and liv'd with vain desire,  
Had not a voice thus warn'd me. What thou seest,  
What there thou seest, fair creature, is thyself" Met:3.461
- 4.605 "Hesperus that led  
The starry host rode brightest, till the moon; Met.5.441f  
Rising in clouded majesty, at length  
Apparent queen unvail'd her peerless light, Met.1.11ff  
And o'er the dark her silver mantle throw." Her. 18.7.2
- 4.705 "In shadier bower  
More sacred and sequester'd though but feign'd,  
Pan or Sylvanus never slept; nor nymph,  
Nor Faunus haunted." Met. 3.155 retreat of Diana
- 4.763 "Here Love his constant shafts employs, here lights Am.3.9,.7-9  
His constant lamp and waves his purple wings." Remedia Amoris  
701
- 4.778 "Ivory port" Met.4.185!

- 5.15 "then with voice  
Mild as when Zephyrus or Flora breathes, "  
Fasti 5. 195ff story of Zephyrus and  
Chloris.

- 4.27 "to all the fowls he seems  
A phoenix, gaz'd by all, as that sole bird,  
When to enshrine his reliques in the sun's  
Bright temple, to Egyptian Thebes he flies.

Ovid in Met. 15.391ff says of the phoenix:

Una est, quae replet seque ipsa resemnet, alio  
Assyrii phoenice vocant. non fruge neque herba,  
Sed turis lacrimis et succo vivit amomi.  
Haec ubi quinque suae complevit saecula vitae,  
Illicet in ramis tremulaeque cacumine palmae  
Unguibus et puro nidum sibi construit ore.  
Quo simul ac casias et nardi lenis aristas  
Quassaque cum fulva substravit cinnama murra,  
Se super imponit finitque in odoribus pavum.  
Inde ferunt, totidem qui vivere debent annos,  
Corporis compatrio pavum phoenice renasci."



By which he reigns: next him high almighty  
 Chance governs all. Into 'his wild abyss,  
 The womb of nature and perhaps her grave,  
 Of neither sea, nor shore, nor air, nor fire,  
 But all these in their pregnant causes mix'd  
 Confus'dly, and which thus rust ever fight,  
 Unless th' almighty Maker them ordain  
 His dark materials to create more worlds."

Met. 1.416ff the order of creation  
 followed the flood.

2.1019 "Or when Ulysses on the larboard shunn'd  
 Charybdis, and by th' other whirlpool steer'd."

Met.13.730

3.35 "Blind Thamyris (Am 3.7.62) and blind Maeonides, (Am 3.9.25-6)  
 "And Tiresias" (Met.3.323) "and Phineus (Met.7.2) 'prophets old'"

3.559 Andromeda as a star Ep. 17.152

3.567 "or happy isles

Like those Hesperian gardens fam'd of old,"  
 Met.4.637f.

3.603 Volatil Hermes Met.1.671ff

3.604 "In various shapes old Proteus from the sea,  
 Drain'd through a limbeck to his native form."

Met.8.730ff

3.708-13 "the formless mass-----and order from disorder  
 sprung" ff"compare Met.1.32ff.

4.250 "Others whose fruit burnish'd with golden rind  
 Hung amiable, Hesperian fables true,"

Met. 4.637-8 Hesperian apples!

4.266 "while universal Pan,  
 Knit with the Graces and the Hours in dance,  
 Led on th' eternal spring."

Fasti 5.215.

4.268 "Not that fair field  
 Of Enna, where Proserpine gathering flowers,  
 Herself a fairer flower, by gloomy Dis  
 Was gather'd, which cost Ceres all that pain  
 To seek her through the world."

Met. 5.385ff story of Proserpine.

Fasti 4.421 story of the grief and  
 wanderings.

4.275 "nor that Nysean isle  
 Girt with the river Triton, where old Cham,  
 Whom Gentiles Ammon call and Lybian Jove,  
 Hid Anthea and her florid son  
 Young Bacchus from his stepdame Rhea's eye:"

This version of the myth is found in Fasti 5.115



- 2.1 "High on a throne of royal state,"  
Opening like that of the *Metamorphoses* 2 "Regia  
solis erat"
- 2.112 "though his tongue  
Dropp'd manna, and could make the worse appear  
The better reason, to perplex and dash  
Maturest counsels; for his thoughts were low;  
To vice industrious, but to nobler deeds  
Timorous and slothful:"
- Met. 313: furtum ingeniosus ad omne;  
Candida de nigris et de candentibus atra"
- 2.528 "Part, on the plain or in the air sublime,  
Upon the wing or in swift race contend,"  
compare *Pastorals* 6.227ff
- 2.541 "hell scarce holds the wild uproar  
As when Alcides from Oechalia crown'd  
With conquest felt th' inveterate robe, and tore  
Through pain up by the roots Thessalian vines,  
And Lichas from the top of Oeta threw (Met. 9. 218)  
Into th' Euboeic sea."
- Met. 9.134ff.
- 2.611 "Medusa with Gorgonian terror guard (Met. 4.771ff)  
The ford, and of itself the water flies  
All taste of living wight, as once it fled  
The lips of Tantalus." (Met. 4. 458-9)
- 2.669 "Far less abhorr'd than these  
Vex'd Scylla bathing in the sea that parts  
Calabria from the hoarse Trinacrian shore:"  
Met. 14. 40-74 relates the story of Circe's  
jealousy of Glaucus' love for the beautiful  
Scylla, her revenge and its consequences.
- 2.665 "while the labouring moon Met. 4.333  
Eclipse all their charms."
- 2.891 "a dark  
Illimitable ocean, without bound,  
Without dimension, where length, breadth, and height,  
And time and place are lost; where eldest Night  
And Chaos, ancestors of nature, hold  
Eternal anarchy amidst the noise  
Of endless wars, and by confusion stand:  
For hot, cold, moist, and dry four champions fierce,  
Strive here for mastery, and to battle bring Met. 1.19ff  
Their embryon atoms; they around the flag  
Of each his faction, in their several clans,  
Light-armed or heavy, sharp, smooth, swift, or slow,  
Even populous,"  
Met. 1.5ff a similar account
- 2.906 "To whom these most adhere,  
He rules a moment; Chaos umpire sits,  
And by decision more involves the fray



1.34

"Th' infernal serpent; he it was, whose guile,  
 Stirr'd up with envy and revenge, deceiv'd  
 The mother of mankind, what time his pride  
 Had cast him out from heav'n, with all the host  
 Of rebel angels, by whose aid aspiring  
 To set himself in glory above his peers,  
 He trusted to have equal'd the Most High,  
 If he oppos'd; and with artitious aim  
 Against the throne and monarchy of God  
 Rais'd impious war in heav'n and battel proud,  
 With vain attempt. Him the Almighty Power  
 Hurl'd headlong flaming from th' ethereal sky,  
 With hideous ruin and combustion, down  
 To bottomless perdition, there to dwell  
 In adamant chain and penal fire,  
 Who durst defy th' Omnipotent to arms."

Similar in account to that of the Gigantes  
 Met. 1. 152ff!

1.199

"Typhon" described in Met. 5.351ff.

1.292

"His spear, to equal which the tallest pine,  
 Hewn on Norwegian hills to be the mast  
 Of some great ammiral,"

"Cui postquam pinus, baculi quae praebuit usum,  
 Ante pedes posita est, antennis apta ferendis,  
 Met. 13. 782-3.

1.446

"Thammuz came next behind,  
 Whose annual wound in Lebanon allur'd  
 The Syrian damsels to lament his fate  
 In amorous ditties all a summer's day,  
 While smooth Adonis from his native rock

Ran purple to the sea, suppos'd with blood Met. 12.111: pur-  
 Of Thammuz yearly wounded:" pureus---fluxit.

Met. 10.503ff story of the love of Venus and  
 Adonis. unmindful of her warning, Adonis  
 enters the chase and is killed by a wild  
 boar. Venus laments him saying:

"repêtitaeque mortis imago,  
 Annua plangoris peraget simulamina nostri  
 Met. 10. 726-7

1.510

"Titan, heaven's first-born,  
 With his enormous brood and birthright seiz'd  
 By younger Saturn, he from mightier Jove,  
 His own and Rhea's son, like measure found;"  
 Met. 1.113.

1.575

"Could merit more than that small infantry  
 Warr'd on by cranes;"

Fasti 6.176:Nec, "quae Pygmaeo sanguine  
 gaudet, avem."

1.686

"and with impious hands  
 Rifled the bowels of their mother earth  
 For treasures better hid."

Met. 1.138-40.

1.74p

and in Ausonian land  
 Men call'd him Mulciber;"  
 Met. 2. 562



'Lycidas':

58 "What could the Muse herself that Orpheus bore,  
The Muse herself for her enchanting son,  
Whom universal nature did lament,  
Then by the rout that made the hideous roar,  
His gory visage down the stream was sent,  
Down the swift Helrus to the Lesbian shore?"

Met. 11. 1-77 story of Orpheus

96 "And sage Hippotades their answer brings,  
That not a blast was from his dungeon stray'd;"

Met. 14. 86 Hippotades regnum

Met. 14. 224. Aeolon Hippotaden, cohilitem  
carcere ventos."

133 "return, Sicilian Muse,  
And call the vales, and bid them hither cast  
Their bells, and flow'rets of a thousand hues."

Met. 5.390

175 "With nectar pure his oozy locks he laves,"

Met. 4. 250 nectare odorato sparsit  
corpusque locumque.

In 1638, Milton went abroad but civil war called him back and from 1640 to 1660 he became a controversialist--the sonnets being the only true art work of this period; these surpass both Spenser's and Shakespeare's efforts since they were correct in form and possessed classic stateliness. Allusions to Ovid:

12 "As when those hinds that were transform'd to frogs  
Rail'd at Latona's twin-born progeny, Met. 6.337ff  
Which after held the sun and moon in fee."

Met. 2.110 in the story  
of Phaeton!

13 "not to scan  
With Midas' ears, committing short and long;"

Midas, Met. 11. 146ff.

'Areopagitica':

Of books Milton says "I know they are as lively and as vigorously productive as those fabulous Dragon's teeth; and being sown up and down, may chance to spring up armed men."

dragon's teeth Met. 7. 123ff.

Of the political pamphlets, the Latin 'Defence for the People of England' 1651 in reply to Salmasius' Defence of

Charles 1 is the most famous. Milton became blind the next year.

but continued to write his 'Defence for the English People' 1654 and another for himself against scurrilous charges. Cromwell died and Milton wrote three more pamphlets on the question of the Free Church and Free Government for the purpose of preventing the Restoration. Because of this, Milton was obliged to go into hiding and while in his retreat finished 'Paradise Lost' which he had in mind while in Naples.

'Paradise Lost' This epic was published in 1667. Of it some one said "the keynote is struck on the chords of the Hebrew lyre" and Milton instantly built up a place for fallen angel equal in brilliancy and splendour to the Castles of Parnassus.



636 "And yet more medicinal is it than that moly  
That Hermes once to wise Ulysses gave;  
He call'd it haemony,"

"Pacifer huic dederat florem Cyllenius  
album,

Moly vocant superi:"

Met. 14.291-2.

"Illic Haemonia radices valle resectas  
Seminare floremque et sucos incoquit  
arces."

650 "Where if he be, with dauntless hardihood,  
And brandish'd blade rush on him, break his glass,  
And shed the luscious liquor on the ground,  
Put seize his wand;" "Intrat

Ille domum Circes, et ad insidiosa  
vocatus

Pocula, comantem virga mulcere capillos  
Regulitet stricto avidam determinit

esse"

Met. 14. 294-C.

661 "And you a statue or as Daphne was  
Rootbound that fled Apollo."

Met. 1. 548ff.

803 " "as when the wrath of Jove  
Speaks thunder, and the chains of Erebus,  
To some of Saturn's crew."

Met. 1. 154ff.

870v "And Tethy's grave majestic pace," Met. 2. 69

873 "By scaly Triton's winding shell," Met. 1.333

875 "By Leucothea's lovely hands," Fasti 6.545

877 "By Thetis' tinsel-slipper'd feet,"

"Et decor et motus sine rusticitate pudentes,

Et, Thetidis qualis vix rear esse, pedes;"

Her. 19. 59-60!

921 "Amphitrite's bower" Met. 1.14 used of the see.

936 "The Graces, and the rosy-bosom'd Hours,"  
Thither all their bounties bring;"

suggestive of Fasti 5. 206ff.

992 "Iris there with humid bow  
Waters the odorous banks, that blow  
Flowers of more mingled hue  
Than her purpled scarf can shew,  
And drenches with Elysian dew,

Iris, Met. 1.270:

"Nuntia Iunonis varios induta colores  
Concipit Iris aquas, alimenta que  
nubilus adfert."

998 "Feds of hyacinth and roses,  
Where young Adonis oft reposes,  
Waxing well of his deep wound  
In slumber soft, and on the ground  
Sadly sits th' Assyrian queen;"

Adonis' wound Met. 10.715ff.



289 "Were they of manly prime, or youthful  
bloom?

As smooth as Hebe's their unrazor'd lips."

Hebe Met.9. 400 a symbol of youth.

341 "And thou shalt be our star of Arcady, Met. 2.405  
Or Tyrian Cynosure." Fasti 3.107.

393 "But beauty, like the fair Hesperian tree  
Laden with blooming gold, had needth's guard  
Of dragon watch with unenchanted eye,  
To save her blossoms, and defend her fruit  
From the rash hand of bold incontinence."

Hesperian gardens--Met. 4.636f 645ff

375 "quiver'd Nymph" Met. 5.375 iaculatricemque Dianam

441 "Hence had the huntress Dian her dread bow,  
Fair silver-shafted queen, for ever chaste,  
Wherewith she tam'd the brindled lioness  
And spotted mountain pard,

Fasti2.155.

but set at nought

The frivolous bolt of Cupid; "

Met. 5.363-376.

447 "What was that snaky-headed Gorgon shield,  
That wise Minerva wore, unconquer'd virgin,  
Wherewith she freez'd her foes to congeal'd stone,"

The story of Medusa is told in Met.4.770ff.

533 "He and his monstrous rout are heard to howl,  
Like stabl'd wolves, or tigers at their prey,  
Doing abhorred rites to Hecate  
In their obscur'd haunts of inmost bowers."

Medea's howl is suggested--Met.7.190

553 "Gave respite to the drowsy frightened steeds,  
That draw the litter of close-curtain'd sleep;  
At last a soft and solemn-breathing sound  
Rose like a stream of rich distill'd perfumes,  
And stole upon the air, that even Silence  
Was took ere she was ware," suggested by

"Muta quies habitat. saxo tamen exit ab  
imo

Rivus aquae Lethes, per quem cum murmure  
labens

Invitat somnos crepitantibus unda

lapillis.

Ante fores antris fecunda papaverafflorent

Innumeraeque herbae, quarum de lacte

soporem

Nox legit et spargit per opacas umida

terras. "

Met.11. 602-7



95 "And the gilded car of day  
 His gilded axle doth allay  
 In the steep Atlantic stream;"  
 "qui Solis anhelis  
 Aequora subdit equis et fessos excipit  
 axes." Met. 4.  
 633-4.

134 "Stay thy cloudy ebon chair,  
 Wherein thou rid'st with Hecat',"  
 Met. 7. 220-237 describes Medea's  
 nocturnal journey in a chariot  
 drawn by dragons which were  
 sent to her aid upon entreating  
 Hecat'.

175 "When for their teeming flocks, and granges full,  
 In wanton dance, they praise the bounteous Pan,"  
 Pan erat armenti, Pan illic numen aquarum  
 Fasti 2.277.

195 "O thievish Night" Am. 1.11.3:furtivae noctis

221 "Was I deceived, or did a sable cloud  
 Turn forth her silver lining on the night?  
 I did not err, there does a sable cloud  
 Turn forth her silver lining on the night?"  
 Fasti 5. 549: Fallor, an arma sonant? non  
 fallimur, arma sonabant:

230 "Sweet Echo, sweetest nymph, that liv'st unseen  
 Within thy airy shell, Met. 3. 358 resonabilis  
 By slow Menander's margent green, Echo.  
 And in the violet-embroider'd vale,  
 Where the love-lorn nightingale  
 Nightly to thee her sad song mourneth well;  
 Canst thou not tell me of a gentle pair  
 That liketh thy Narcissus are?"

Met. 3. 351ff relates how Juno  
 deprived Echo of the power of voluntary  
 speech and how Echo pined away in her love  
 for the fair Narcissus until he became  
 nothing but an echoing voice.

252 "I have oft heard  
 My mother Circe with the Sirens three,  
 Amidst the flow'ry-kirtled Naides, epithet from  
 Fasti 5. 213: pictistinctae vestibus.  
 Culling their potent herbs, and baleful drugs,  
 Who, as they sung, would take the prison'd soul,  
 And lap it in Elysium;"

Met. 14.265ff 303

275 "Compell'd me to awake the courteous Echo  
 To give me answer from her mossy couch."  
 "Spreta latet silvis, pudibundaque frondibus  
 Protegit, et solis ex illo vivit in antris."  
 Met. 3.393f



'Arcades':

20 "Might she the wise Latona be"

Met.6.204ff refers to Latona's ire at Niobe's  
boast and her mode of vengeance!

"Of famous Arcady ye are, and sprung  
Of that renowned flood, so often sung,

30 Divine Alpheus, who by secret sluice  
Stole under seas to meet his Arethuse;"

Met. 5. 572-641

44 "For know, by lot from Jove I am the Power  
Of this fair wood, and live in oaken bower,  
To nurse the saplingstall, etc."

Met.2.405 Arcadia tamen est in pensior illi  
Cura suae.

"Nymphs and Shepherds dance no more

97 By sandy Ladon's lillied banks; Met.1.702 arenosi  
placidum Ladonis ad amnem,

On old Lycaeus or Cyllene hoar Met. 1.217.

Trip no more in twilight ranks;

Though Erymanth your loss deplore, Met.5.608 gelidum-  
que Erymanthon.

A better soil shall give ye thanks

From the stony Maenalus Met. 1.216 Maenala--latebris  
horrenda ferarum.

Bring your flocks, and live with us,

Here ye shall have greater grace,

To serve the Lady of this place.

106 Though Syrinx your Pan's mistress were,

Yet Syrinx well might wait on her. Met.1. 689-756

relates Pan's love

for Syrinx in Mercury's song  
to Argus!

'Comus'

In this mask Milton extended the meaning of the classic myth  
into the eternal and infinite.

29 Neptune's "blue-hair'd deities" Met.2.8 has 'caeruleos-  
---deos."

46 "Bacchus, that first from out the purple grape

Crush'd the sweet poison of misused wine,

After the Tuscan mariners transform'd, Met.3.630ff, Bacchus and

Coasting the Tyrrhene shore, as the winds listed, the Tyrrhene

On Circe's island fell: who knows not Circe,

The daughter of the sun, whose charmed cup

Whoever tasted, lost his upright shape,

And downward fell into a grovelling swine?"

Met.14.273ff, story of the transformation of  
of Ulysses' companions.

83 "These my sky robes spun out of Iris' woof,"

Met.11.589 induitur velamina mille colorum  
Iris.

94 (Schmidt page)

124 "Venus now wakes, and wakens Love ."

Met. 5. 365-8: "'Arma amnusque meae, mea,  
nate, potentia', dixit

'Illa, quibus superas omnes, cape tela  
Cupido,

Inque dei pectus celeres molire sagittas,"



9-10 "Or likest hovering dreams

The fickle pensioners of Morpheus' train."

"At pater e populo natorum mille suorum  
Excitat artificem simulatoremque figurae  
Morphea."

Met. 11.633-5.

"Black, but such as in esteem

Prince Memnon's sister might beseem,

19-21 Or that starr'd Ethiop queen that strove

To set her beauty's praise above

The Sea-Nymphs, and their pow'rs offended?"

"Et liquidum motis talaribus aëra findit.

Gentibus innumeris circumque infraque

reliotis.

Aethopum populos, Cepheaque conspicit

arva.

Illic inmeritam maternae pendere linguae

Andromedan poenas inmitis iusserat Ammon"

Met. 4.667-72!

30 "While yet there was no fear of Jove."

in reference to Jove's disguises, probably  
that mentioned in Met. 2.422.

55 "mute Silence" Met. 11. 602: muta. quies.

59 "While Cynthia checks her dragon yoke,

Gently o'er th' accustom'd oak;"

It is in connection with Medea Met. 7.318-9

not with Cynthia that the chariot drawn by  
dragons is mentioned.

122 "Till civil-suited morn appear,

Not trick'd and fronn'd as she was wont

With the Attic boy to hunt,

But kerchief'd in a comely cloud;"

"Cum me cornigeris tendentem retia cervis

Vertice de summo semper florentis Hymetti

Lutea mane videt pulsas Aurora tenebris,

Invitumque rapit. liceat mihi vera referre

Pace deae. quod sit roseo spectabilis ore,

Quod teneat lucis, teneat confinia noctis,

Nectareis quod alatur aquis--ego Procrin

amabam;

Pectore Procris erat, Procris mihi semper in

Met. 7.701-8.

ore!"

In Met. 7. 713, Cephalus is restored by

Aurora to Procris.

"Where the rude axe with heaved stroke

Was never heard the Nymphs to daunt,

138 Or fright them from their hallow'd haunt."

In reference to Diana's retreat, Met. 3.155.



141 "Yea, Truth, and Justice then  
Will down return to men  
Orbed in a rainbow:"

Ovid says "Victa iacet pietas, et Virgo  
caede madentes,  
Ultima caelestum, terras Astrae  
reliquit."  
Met.1.149ff

" In consecrated earth,  
And on the holy hearth,  
191 The Lars, and Lemures moan with midnight plaint;  
In urns, and altars round,  
A drear and dying sound  
Affrights the Flamens at their service quaint;  
And the chill marble seems to sweat,  
While each peculiar Power foregoes his wonted seat."

These rites are described in Fasti 2.255-256. In Fasti 5.145-6 the office of the Lars is protective. The rites of the Lemures are explained in Fasti 5.421-2.

204 "In vain the Tyrian maids their wounded Thammuz  
mourn." Met. 10. 715; 10.727ff.

212 " the dog Anubis" Met. 9. 690; Am: 2. 13.11

!L'Allegro':

"There under ebon shades, and low-brow'd rocks,  
As ragged as thy looks,  
10 In dark Cimmerian desert ever dwell."  
"Est prope Cimmerios longo spelunca  
recessu,  
Mons cavus, ignavi domus et penetralia Somni  
Quo numquam radiis oriens mediusve cadensve  
Phoebus adire potest. nebulae caligine  
mixtae  
Exhalantur humo dubiaeque crepuscula lucis"  
Met. 11. 592-6.

125 "There let Hymen oft appear  
In saffron robe, with taper clear,"  
Met. 10.1 Hymen appears "croceo  
velatus amictu."

145 "That Orpheus' self may heave his head  
From golden slumber on a bed  
Of heap'd Elysian flowers, and hear  
Such strains as would have won the ear  
Of Pluto, to have quite set free  
His half regain'd Eurydice."

Met. 11. 11-77.



## Milton.

All that was best in lyrical and in all past literature was reflected in John Milton, the last of the Elizabethans. His literary career began with the publication of Latin poems and discourses. Without the false conceits and intemperance of Elizabethan writers, his lyrics have passion, beauty, and a loftiness of their own and, as in Spenser, abound in allegory and supernaturalism. They are full of classical allusions employed as similes and comparisons. Sometimes myth is piled upon myth for the effect of richness and sometimes it is used with a change of setting or of conception. In the loftier works as well, myth is blended with religion.

## Ovid.

Of classical authors, Homer and Ovid were Milton's favorites--the latter he called 'poetarum elegantissimum'. We may suppose the indebtedness to Ovid to be somewhat as follows:

### 'Ode To Nativity'

This poem containing Milton's three distinctive elements--passion, beauty, and majesty is rich in mythological lore used artistically in connection with nature:

31 "It was no reason then for her  
To wanton with the sun, her lusty paramour."  
Met. 1. 410-418.

69 "The stars with deep amaze,  
Stand fix'd in steadfast gaze,  
Dreading one way their precious influence;  
And will not take their flight  
For all the morning light,  
Or Lucifer that often warn'd them thence;  
But in their glimmering orbs did glow  
Until the Lord Himself bespake and bid them go."  
Met. 2.114:

"diffugiunt stellae; quarum agmina cogit  
Lucifer, et caeli statione novissimus  
exit."

34 "He saw a greater sun appear  
Than his bright throne and axletree could bear"  
The axletree is mentioned in Met. 2.4:

"Argenti lifferos radiabant lumine  
valvae."

and the throne in Met. 2.24:

"In solio Phoebus claris lucente  
snaegdis."



Of the poets gathered about Robert Herrick the great lyricist of the next period, Thomas Carew possesses the fervor of Catullus:

"Give me more love, or more disdain,  
The torrid, or the frozen zone  
Bring equal ease unto my pain;  
The temperate affords me none:  
Either extreme, of love or hate,  
Is sweeter than a calm estate.

Give me a storm; if it be love,  
Like Danae in that golden shower,  
I swim in pleasure; if it prove  
Disdain, that torrent will devour  
My vulture-hopes; and he's possess'd  
Of Heaven that's but from Hell releas'd:  
Then crown my joys, or cure my pain;  
Give me more love, or more disdain."

William Cartwright imitates Catullus, C. 3, in 'Lesbia On Her Sparrow', translates from Horace C. 4. 13 and from Martial (1. 67; 2. 19; 7. 59; 10. 5).

Richard Crashaw translates from Catullus C. 5:

Richard Crashaw "Come, and let us live, my dear,  
Let us love, and never fear  
What the sourest fathers say:  
Brightest Sol, that dies to-day,  
Lives again as blithe to-morrow;  
But if we, dark sons of sorrow  
Set: O! then how long a night  
Shuts the eyes of our short light!  
Then let amorous kisses dwell  
On our lips, begin and tell  
A thousand and a hundred score,  
An thousand and a hundred more,  
Till another thousand smother  
That, and that wipe of another,  
Thus, at last, when we have numbred  
Many a thousand, many a hundred;  
We'll confound the reckoning quite,  
And lose ourselves in wild delight:  
While our joys so multiply,  
As shall mock the envious eye."

William Habington was fond of Propertius and his poems to 'Castara' are in imitation of that poet.



'Seeke And Finde'

"Attempt the end and never stand to doubt;  
Nothing's so hard, but search will find it out."

G.1.145-6 "Labor omnia vincit"

### Propertius

'The Cruell Maid'

"And write thereon, "This, Reader, know!  
Love kill'd this man"

"Cinis hic docta puella fuit" 3.11.6

'His Poetrie His Pillar': 4.1.55-6 "Fortunata, meo siqua es celebrata  
libello!

Carmina erunt formae tot  
monimenta tuae."

'A Nuptiall Song, Or Epithalamie, On Sir Clipsey Crew And His Lady'  
"Emergent Venus from the sea" 4.13.6

'To His Deare Valentine, Mistress Margaret Falconbridge'  
"Ariadne's crowne" 4.17.8

### Cicero

'A Nuptiall Song, Or Epithalamie, On Sir Clipsey Crew And His Lady'

"And to enchant ye more, see every where  
About the rooffe a syren in a sphere,  
As we think, singing to the divine  
Of many a warbling cherulin"

"aut ad harmoniam canere mundum, ut Pythagoras  
existimat."  
De "at. Deor. 3.11.

'His Return To London'

"O place! O people! manners!  
None sees t In Catin. 1.1 "O tempora, O mores!"

'Foolish ness'

"In's Tusc'lanes Tullie doth confesse  
No plague ther's like to foolishness."  
3! Cap. 30

### Lucretius

'Love is A Sirrup'

"Ther's loathsome nesse e'en in the sweets of love"  
"medio de fonte leporum  
surgit amari aliquid" 4.1133-4

### Juvenal

'To Vulcan'

"The sooty godhead I desire Sat. 10.152  
Still to be ready with thy fire,"



'Women Useless'

"As Cadmus once a new way found,  
By throwing teeth into the ground,  
From which poor seed, and rudely sown,  
Sprung up a war-like nation, -" Met.3.105ff.

'Twilight'

"The twilight is no other thing we say,  
Then night now gone, and yet not sprung the day:"  
Amor.1.5.5-6.

Vergil

Vergilian allusions are few!

'His Farewell To Sack'

"'Tis thou, alone, who with thy mistick fan, G.1.166 "mystica,"  
Work'st more than wisdom, art or nature can" vannus Iacchi

'Not To Love'

"She shifts and changes like the moone;"  
Aen.4.569-70 "Varium et mutabile semper  
Femina"

'An Eclogue, Or Pastorall, Between Endimion Porter And Lycidas Herrick'

"What has the court to do with swaines,  
Where Phyllis is not known? E!3.107  
Nor does it mind the rustick straines  
Of us or Coridon!" E.2.1

'To Phyllis, To Love And Live With Him'

"Walk in the groves, and thou shalt find  
The name of Phyllis in the rind."  
Ecl.10.53-4 "incidere amores  
Arboribus"

'Orpheus'

"Orpheus he went(as poets tell)  
To fetch Euridice from hell;  
And had her ; but it was upon  
This short, but strict, condition:  
Backward he should not looke while he  
Led, her through hells obscuritie.  
But ah! it hapned as he made  
His apssage through that dreadfull shade,  
Revolve he did his loving eye,  
For gentle feare, or jelousie,  
And looking back, that look did sever  
Him and Euridice for ever!"  
G!4.467-527 story of Orpheus and Eurydice



'The Parting Verse, Or Charge To His Supposed Wife When He Travelled'  
"But if they wooe thee, do thou say,  
As that chaste queen of Ithaca  
Did to her suitors,"

Ex Pont. 3.1.107f "Aemula Penelopes fieres, si  
fraude pudica  
Instantis velles fallere  
nupta procos."

'An Eclogue, Or Pastoral, Between Endimion Porter and Lycidas Herrick'  
Reference to Endymion's moon" Ep. 17(18).62

'To The Maids, ~~Who~~ Walke Abroad'

"Thus we will sit, and talke; but tell  
No cruell truths of Philomell,  
Or Phillis, whom hard fate forc't on,  
To kill her selfe for Demophon."

Ep. 2.147f "Phyllida Demophon leto dedit hospes a  
amantem:

Ille necis causam praebuit  
ipsa manum."

Reference to Jove's transformations Met. 6.113ff

'Love Dislikes Noching' Amor. 2.4. 9-19

'A Conjurat[i]on: To Electra'

"By silent nights, and the  
Three formes of Hecate; Met. 7.194  
By all aspects that blesse  
The sober sorceresse,  
While juice she straines, and pith,  
To make her philters with; Met. 7.264ff philters

'To His Deare Valentine, Mistresse Margaret Falconbridge'

"It sparkles now like Ariadne's crowne"

Met. 8.177f, Her. 6.115f

'Twilight'

"Twilight no other thing is, poets say,  
Then the last part of night and first of day"

Amor. 1.5.5-6 "Qualia sublucent fugiente crepuscula  
Phoebe,

Aut ubi nox abiit, nec tamen orta dies:"

'On Love'

"Love is a kind of warre" Amor. 1.9.1 "Militat omnis amans"

'A Defence For Women'

"Naught are all women; I say no,  
Since for one bad one good I know  
For Clytemnestra most unkind, Ex Pont. 3.1.121  
Loving Alcestis there we find: Ex Pont. 3.1.105-6  
For one Medea that was bad, Amor. 2.14.29  
A good Penelope was had: Trist. 5.14.36  
For wanton Lais, then we have Amor. 1.6.12  
Chaste Lucrece," Fasti 2.741



'Corinna's Going A Maying'

"To come forth, like the spring-time, fresh and  
greene

And sweet as Flora." Fasti 5.195ff.

"Titan" the sun Met.1.10

'An Ode To Master Endymion Porter, Upon His Brother's Death'

"In death I thrive,  
And like a Phenix re-aspire  
From out my narde and fun'rall fire"  
Met.15.392ff.

'The Welcome To Sack'-compare Ovid's praise of wine Ars Amat.1.237-243

"Ne'r may prophetic Daphne crown my brow" Met.1.558-9

'His Poetrie His Pillar'

"Behold this living stone  
I reare for me,  
Ne'r to be thrown  
Down, envious Time ly thee."  
Met.15.871-2

'A Nuptiall Song, Or Epithalamie, On Sir Clipseby Crew And His Lady'  
"The phenix nest,  
Built up of odours, burneth in her breast."  
Met.15.392ff.

'His Age; Dedicated To His Peculiar Friend M. John Wickes, Under The  
Name Of Posthumos'

"Well then, on what seas we are tost,  
Our comfort is we can't be lost.  
Let the winds drive  
Our barke; yet she will keep alive  
Amidst the deepes."  
Ex Pont.6.33-4

"While Baucis by,  
My old leane wife," Met.8.631 "pia Baucis anus pariliq  
aetate Philemon"

'A Hymne To Juno'

"And a peacock proud shall be  
Offered up by us to thee."  
Met.1.722 mentions Juno's sacred bird.



'Rules For Our Reach'

"Men must have bounds" EP.1.1.32 "Est quaedam prodire tenus,  
si non datur ultra."

'Sincerity'

"Wash clean the clean vessel; lest yet some  
What ever liquor in thee powre!"

Ep.1.2.54 "Sincerum est nisi vas, quodcumque infundis  
accipit."

'The Mount Of The Muses'

"After thy labour, take thine ease  
Here with the sweet Pierides"

"Finire quaerentem labores,  
Pierio recreatis antro." Cf.3.4.39-40

'The Pillar Of Fame'

"Fames pillar here at last we set,  
Out during marble, brasse, or jet;  
Charm'd and enchanted so,  
As to withstand the blow

Of overthrow;  
Nor shall the seas,  
Or outrages  
Of storms orebear  
What we up-rear.  
Tho kingdoms fal,

This pillar never shall  
Decline or waste at all,  
But stand for ever by his owne  
Firme and well fixt foundation."

Cf, C.3.30

Ovid

A few imitations and references to Ovidian tales are found:

'To His Mistresses'

"Aeson had, as poets faine,  
Baths that made him young againe:"  
Met.7.287ff.

'To Electra'

"Pelops arme of yvorie" Met.6.404-11

'Dissuasions From Idleness'

"Live employ'd, and so live free  
From these fetters; like to me,-  
Who have found, and still can prove,  
The lazie man the most doth love."

"Cedit amor rebus; res age, tutus eris" Remi Amor.144

'To Electra'

Reference to the tale of Semele Met.3.305ff.



'A Hymne To The Lares'

"It was, and still my care is,  
To worship ye, the Lares,  
With crowns of greenest parsley,  
And garlick chives not scarcely:  
For favours here to warne me,  
And not ly fire to herme me;  
For gladding so my hearth here,  
With inoffensive mirth here;"

C.4.5.33ff sacrifice to the Lares

C.3.23.3f,15ff. " " " "

'To Fortune' -C.3.29.53-6

'To Sappho'

"Let us now take time and play,  
Love and live here while we may;  
Drink rich wine, and make good cheere  
While we have our being here;  
For, once dead and laid i,th grave,  
No return from thence we have."

Cf. C.2.3.13-16,24-8.

'Good Precepts, Or Cgunsell'

"In all thy need, be thou possest  
Still with a well-prepared brest,  
Not let the shackles make thee sad;  
Thou canst but have, what others had.  
And this for comfort thou must know,  
Times that are ill wo'nt still be so,  
Clouds will not ever poure down raine;  
A sullen day will cpeare againe.  
First peales of thunder we must heare,  
Then lutes and harpes shall stroke the care."

C.2.10.13-20.

'Moderation'

rebus"

"In things a moderation keepe:" Sat.1.1.106 "est modus in  
C.2.10.5 "Auream-mediocritatem"

'The Invitation'

"And, mad'st a promise that mine appetite  
Sho'd meet and tire on such lavitious meat,"  
C.3.8.6 "dulces epulas"

'To Apollo'

"unshorn Apollo" C.21.2 "Intonsum--Cynthium"

'On Love'

"Love is a kind of warre! hence those who feare  
No cowards must his royall ensignes leare."  
C.3.26.2 "Et militavi non sine gloria"

'Feare'

"Man must do well out of a good intent  
Not for the servile feare of punishment."  
E.1.16.52-3 "Oderunt peccare boni virtutis amore.  
Tu nihil admittes in te formidine poenae:"



'Farewell Frost, Or Welcome Spring'

"Fled are the frosts, and now the fields appeare  
Re-cloth'd in fresh and verdant diaper:  
Thaw'd are the snowes, and now the lusty spring  
Gives to each load a neat enameling:  
The palms put forth their gemmes, and every tree  
Now swaggers in her leavy gallantry,  
The while the Daulian minstrell sweetly sings,  
With warbling notes, her Tyrrean sufferings."

Cf C.4.12.1ff

'To Youth'

"Drink wine, and live here blithefull, while ye may:  
The morrow's life too late is, -Live to-day"

C.1.11.8

'The Country Life: To The Honoured M. End. Porter'

"Sweet country life, to such unknown  
Whose lives are others, not their own!  
But, serving courts and cities, be  
Less happy, less enjoying thee.

Compare Epode 2

Thou never plow'st the oceans foame,  
To seek and bring rough pepper home;

Cf C.3.24.40ff

Thou hast thy cockrood, and thy glade  
To take the precious pheasant made;  
Thy lime-twigs, snares, and pit-falls then,  
To catch the pilfiring birds, not men."

Epode 2.31ff

And lying down have nought to affright

Sweet sleep that makes more short the night."

C.3.1.21-2

'A Paranaeticall, Or Advisive Verse, to his Friend, M<sup>r</sup> John Wicks'

"'tis a life, to have thine oyle,  
Without extortion, from thy soyle;  
Thy faithful fields to yield thee graine,  
Although with some, yet little paine;

Cf Epode 2; Ep.2.16.1ff

"Time steals away like to a stream,  
And we glide hence away with them

C.3.29.33f

Some few sands spent, we hence must go,  
Both to be blended in the urn,  
From whence there's never a return"

C.2.3.25-28



'To His Worthy Friend, M. Tho. Falcohlrige'

"Thy lucky genius and thy guiding starre  
Have made thee prosperous in thy ways, thus farre:"  
Genius, Ep.2.2.187ff

Lastly, be mindfull, when thou art grown great,  
That towrs high rear'd dread most the lightnings threat,  
When as the humble cottages not feare  
The cleaving bolt of Jove the thunderer."

Cf. C.2.10.5-12.

'To Electra'

"Time flyes away fast, C.1.11.7f; Ep.2.2.55  
Our houres doe waste,  
The while we never remember,  
How soone our life here  
Grows old with the yeere,  
That dyes with the next Decemler.

'An Ode To Sir Clipshoe Crew'

"Here we securely live and eate  
The creame of meat;

And keep eternal fires,  
By which we sit, and doe divine C.1.9.5-8  
As wine  
And rage inspires,"

'His Content In The Cōuntry'

"We eate our own, and latter more rural retirement Sat.2.6  
Because we feed on no man's score; 60ff  
But pitie those whose flanks grow great,  
Swell'd with the lard of others meat.  
We llesse our fortunes, when we see  
Our own beloved privacie,  
And like our living, where where known  
To very few, or else to none." Ep.1.18.103 "secretum iter et  
fallentis semita vitae."

'The Bad Season Makes The Poet Sad'

"I sho'd delight to have my curles halfe drown'd  
In Tyrian dewes, and head with roses crown'd, C.2.3.13-4  
And oncemore yet(ere I am laid out dead  
Knock at a star with my exalted head." C.1.1.36

'Purpose'

"No wrath of men or rage of seas  
Can shake a just man's purposes" C.3.3.1ff

'Glorie'

"I make no haste to have my numbers read  
Seldom comes glory till a man be dead."  
C.3.24.30 "Clarus post genitis"



"We are not poore; although we have  
No roofs of cedar, nor our brave

Basiae," Ep.1.1.83 "Nullus in orbe sinus Basis  
proclueat amoenis"

"If we can meet, and so conferre,  
Both by a shining salt-seller,  
And have our rooffe,  
Although not archt, yet weather prooffe,  
And feeling free  
From that cheap candle bandery:  
We'll eate our beane with that full mirth  
As we were lords of all the earth."

"Vivitur parvo lene cui paternum  
Splendet in mensa tenui salinum  
Non leues somnos timor aut cupido "  
Sordidus aufert." C.2.16.13-16.

"Can we so farre  
Stray, to become lesse circular" Sat.2.7.86

'Upon Himselfe'

"Thou shalt not all die;" C.3.30.6 "Non omnis morietur"

'A Hymn To Venus and Cupid'

"Sea-Born goddess" C.4.11.15 "Veneris marinae"

'A Just Man'

"A Just man's like a rock that turnes the wroth  
Of all the raging waves into a froth."  
Cf. C.3.3.1ff

To Bacchus, A Canticle'

"Whither dost thou hurrie me,  
Bacchus, being full of thee?"

"Quo me, Bacche, rapis tui  
Plenum?" C.3.25.1-2

'Oberon's Palace'

"he's sharpe as thorn,  
And fretfull, carries hay ins horne,"  
Sat.1.4.34 "Faenum habet in cornu"

'To the Right Honourable Mildmay, Earle of Westmorland'

"Vertue conceal'd with Horace you'l confesse,  
Differs not much from drowzie slothfulness."

"Paullum sepulchrae distat inertiae  
Celata virtus." C.4.9.29-30

'Upon His Departure Hence'

"And gone:  
I'm made  
A shade," C.1.4.16



feares not the fierce sedition of the seas;  
 That's counter-proofoe against the farms mis-haps,  
 Undreadfull too of courtly thunderclaps;  
 That weares one face, like heaven, and never shoves  
 A change when fortune either comes, or goes;  
 That keeps his owm strong guard, in the despite  
 Of what can hurt by day or harme by night;  
 That takes and re-delivers every stroake  
 Of chance, as made up all of rock and oake;"

Cf. C.2.10 C.3.29.49-56.

# 'Gold Before Goodness'

"How rich a man is, all desire to know;  
 But none enquires if good he be or no."

Ep.1.1.53-4"O cives, cives, quaerenda pecunia primum  
 est,

virtus post nummos!"

# 'On Himselfe'

"Aske me why I do not sing  
 To the tension of the string." C.1.1.34 "tendere"

# 'To Farr'

"Go where I will, thou luckie Farr, stay here,  
 Warne by a glit'ring chinnie all the yeare." C.4.5.33-4.

EPode 2.43 "Sacrum vetustis extruat lignis focum"

# 'His Age: Dedicated To His Peculiar Friend ,M. John Wickes, under the name of Posthumus'

"Ah Posthumus! our yeares hence flye,  
 And leave no sound;no pity,

Or prayers or vow

Can keepe the wrinkle from the brow," C.2.14.1-4

"The pleasing wife, the house, the ground,  
 Must all be left, no one plant found

To follow thee,

Save only the curst cipresse tree" C.2.14.21-3

"But vanisht man,

Like to a lilly-lost, nere can,

Nere can repullulate, or bring

His dayes to see a second spring." C.4.7.21-4.

But on we must, and thither tend.

Where Anchus and rich Tullus blend

Their sacred seed: C.4.7.15-6

Thus has infernall Jove decreed;

We must be made,

Ere long, a song, ere long, a shade;" C.1.4.16

"Crown we our heads with roses then,

And 'noint with Tirian balme; C.2.3.13-14



"Fugit retro  
Levis iuventas et decor," C.2.11.5-6

"et rosa  
Canos odorati capillos,  
Dum licet," C.2.11.14-15

'His Poetrie His Pillar'

"'Tis but a flying minute, Cf.C.1.11.7-8

That I must stay,  
Or linger in it;  
And then I must away. Cf.C.2.14.2

Behold this living stone Cf.C.3.30.1-5

I reere for me  
Down, Neir to be thrown  
Down, Envious time by thee,"

'The Temple' "Favour your tongues" "Favete linguis" C.3.1.2

'The Changes; To Corinna'

"Time, ere long, will come and plow  
Loathed furrowes in your brow Cf.C.2.11.5f; C.4.13.1ff  
And the dimness of your eye  
Will no other thing imply,  
But you must die C.1.28.15-6 "Sed omnes una manet nox  
As well as I." Et calcanda semel via leti."

'To the Yew and Cypresse to grace his Funerall'

I shall be made,  
Ere long, a fleeting shade;"  
"Iam te premet nox, fabulaeque Manes" C.1.4.16

'A Nuptiall Song, Or Epithalamie, On Sir Clipseby Crew And His Lady'

*See, a thousand cupids flye*  
And what if so  
It be with rock, or walles of brasse,  
Ye towre her up, as Danae was?"  
C.3.16.1ff

"See, a thousand cupids flye,  
To light their tapers at the bride's bright eye"  
C.1.19.1 "Mater-Cupidinum"

'To Virgins'

"Rosamond was in a bower  
Kept, as Danae in a tower:"  
C.3.16.1ff

'The Christian Militant'

"A man prepar'd against all ills to come,  
That dares to dead the fire of martirdome;



" A wise man ev'ry way lies square,  
 "in se ipso totus, teres atque rotundus," Sat.2.7.06  
 And like a surly oke with storms perplexed,  
 Crows still the stronger, strongly vent."  
 "externi nequid valeat per leve morari,  
 in quem manca ruit semper fortuna." Sat.2.7.87-8

'His Farewell to Sack'

"Tis not Apollo can, or those thrice three  
 Castalian sisters, sing, if wanting thee.  
 Horace, Anacreon both had lost their fame,  
 Had'st thou not fill'd them with thy fire and flame,  
 Phoebean splendour! and thou Thespian spring!  
 Of which sweet swans must drink before they sing  
 Their true-pa'd numbers and their holyllayes,  
 Which makes them worthy cedar and the layes." A.P.332  
 C.3.25 praise of Bacchus

'Upon The Bishop of Lincolne's Imprisonment'

"Never was day so over-sick with showres,  
 But that it had some intermitting houres."

Cf.2.9.1-3

'To A Gentlewoman, Objecting To Their His Thy Hairie' - "And time will come when you  
 A Dialogue Betwixt Horace and Lydia, Translated Anno 1627 *shall wear  
 such frost and snow upon  
 your haire".*  
 C.4.13.12

'To His Dying Brother, Master William Herrick'

"Life of my life, take not so soone thy flight," C.1.3.8;2.17.

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"Thou hast both wind and tide with thee" C.1.1.15

'The Welcome To Sack'

"Soule of my life and fame! C.2.17.5  
 Eternall lamp of love! whose radiant flame  
 Out glares the heav'ns Usisis, and thy gleams  
 Outshine the splendour of his mid-day beams,  
 Welcome, o welcome, my illustrious spouse,  
 Welcome as are the ends unto my vows."  
 Cf. C.13.21.13-20 praise of wine.

'To Give Merrily, And To Trust To Good Verses'

"Now raignes the rose, and now 3.19.22 "sparge rosas"  
 Th<sup>f</sup> Arabian dew' besmeares  
 My uncontrolled brow  
 And my retorted haire."  
 "Cum flore,-rosarum et  
 Pressa tuis balanus capillis" C.3.29.2-3

'To The Virgins, To Make Much Of Time'

"Gather ye rose-buds while ye may,  
 Old time is still a flying,  
 And this same flower that smiles to-day,  
 To-morrow will be dying."



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'To Electra'

"More white then whitest lillies far C.2.4.3 "niveo colore"  
Or snow, or whitest swans are you  
More white then are the whitest creamies,  
Or moone light tinselling the streames:" C.2.5.19-20 "pura--  
Luna mari"

'A Country Life: To his Brother, M. Tho. Herrick'

"Thrice, and above blest, my soules halfe, art thou"  
C.1.3.8 "animae dimidium meae"

"who now canst live  
Led by thy conscience, to give  
Justice to soone-pleas'd nature, and to show  
Wisdom and she together goe,  
And keep one centre. This with that conspires,  
To teach man to confine desires;"  
Cf. C.2.10.5 on the "Auream mediocritatem"

"But that which most makes sweet thy country life  
Is, the fruition of a wife:  
Whom, Stars consenting with thy fate, thou hast C.2.17.21-2.  
Got, not so beautifull, as chaste:"  
C.1.13.17ff "Felices ter et amplius,  
Quos inrupta tenet copula etc"

"Making thy peace with heav'n for some late fault,  
With holy meale, and spirtung salt;"  
C.3.23.19-20 "Mollivit aversos Frenates  
Farre pio et saliente mica."

"Attended with those desperate cares  
Th' industrious merchant has; who for to find  
Gold, runneth to the Western Inde,  
And back again, tortur'd with fears, doth fly,  
Untaught to suffer poverty."  
"Mercator metuens otium et oppidi  
Laudat rura sui; mox reficit rates  
Quassas, indocilis pauperiem pati." C.1.1.16-18.

"A heart thrice wall'd with oak, and brasse that man  
Had, first durst plow the ocean"  
"Illi robur et aes triplex  
Circa pectus erat, qui fragilem truci  
Commisit pelago ratem  
Primus" C.1.3.9-12

"But thou liv'st fearlesse; and thy face ne'r shewes  
Fortune when she comes, or goes;  
But with thy equall thoughts, prepar'd dost stand  
To take her by the either hand;"  
Cf. C.3.29.49-56.



'A Request To The Graces'-grounded on C.16.

Horace

Herrick's praise of Bacchus, his reflections upon the decay of beauty, the flight of time, the dangers of high place, the golden mean, and the praise of country life is in the manner of Horace. Imitations:

'To His Muse'

"Whither mad maiden, wilt thou roame?"

"Quo, Musa, tendis?" C.3.3.70

'When He Would Have His Verses Read'

"When up the thyrses is rais'd, and when the sound

Of sacred orgies flies, a round, a round;

When the roses rain, and locks with ornaments shine,"

Cf. "Huc vina et unguenta et nimum breves

Flores amoenae ferre iube rosae,"

C.2.3.13-4.

'No Loathsomeness In Love'

"What I fancy, I approve:

No dislike there is in love,

Be my mistress short or tall,

And distorted there-withall: etc

She's to me a paragon"

In the spirit of C.1.33

'The Difference Betwixt Kings And Subjects'

"Twixt kings and subjects there's this mighty odds:

Subjects are taught by men, kings by the gods."

"Regum timendorum in proprios greges,

Reges in ipsos imperiumst Iovis,"

C.3.1.5-6.

'How The Wall-Flower Came First, And Why So Called'

"Kept as close as Danae was"

"Inclusam Danaen turris aenea

Robustaeque fores"

C.3.16.1-2

'The Parcae, Or Three Dainty Destinies'

The thread of life spun by the destinies is mentioned in

C.2.3.15-6 and the cutting of the thread in Epode 13.15-6.



Kept out her heart, as well as eyes.

C.3.17-18 "Tua nunc opera meae puellae

Flendo turgiduli rubent ocelli."

But endlesse peace sit here and keep

My Phill the time he has to sleep,

And thousand virgins come and weep"

C.3.1 "Lugete, o Veneres Cupidinesque"

'To Anthea, who may command him anything'-in imitation of C.11

'A Nuptiall Song, Or Epithalamie, On Sir Clipseby Crew And His Lady'

"Emergent Venus from the sea"

C.36.11 "caeruleo creata ponto"

"Himen, O Himen! tread the sacred ground,

Shew thy white feet, and head with marjoram crown'd"

C.61.6ff.

'To Daffadills'

"We have short time to stay as you,

We have as short a spring;

As quick a growth to meet decay,

As you, or any thing.

We die,

As your hours doe, and drie

Away

Like to the simmers raine,

Or as the pearles of morning's dew

Ne'r to be found againe!"

C.15.4-6

'An Eclogue, or Pastorall, between Endimion Porter and Lycidas Herrick'

"Let Latmos be

My lov'd Endimions court."

C.66.5-6 "Ut Truian furtim sub Latmia saxa relegans

Dulcis amor gyro daucet acrio"

[Endimion's moon "C.66.5-6

'Connubii Flores'

"And thou Lucina, that do'st heare

The vows of those that children leare,"

C.34.13

'Our own sinnes Unseen'

"Other mens sins wee ever leare in mind:

None sees the fardell of his faults behind."

"Suus cuique attributus est error,

Sed non uidemus manticee quod in tergo est." C.22.20-1



Once lost, can ne'er be found again,  
 So when or you or I are made  
 A fable, song, or fleeting shade,  
 All love, all liking, all delight,  
 Lies drown'd with us in endless night.  
 Then while time serves, and we are but decaying;  
 Come, my Corinna, come, let's goe a "flying."  
 "Viuamus, mea Iesbia, atque anemus,

Soles occidere et redire possunt:  
 Nobis, cum semel occidit brevis lux,  
 Nox est perpetua una dormienda."  
 C.5.1,4-6.

'An Ode To Master Endymion Porter Upon His Brother's Death'

"Daies may conclude in nights and suns may rest,  
 As dead, within the vest,  
 Yet the next morn re-guild the fragrant east."  
 C.5.4 "Soles occidere et redire possunt:"

"The staffe, the elme, the pop, the shelt'ring wall  
 Whereon my vine did crawle,"  
 cf. figure in C.61.31f, 106f.

'Lips Tongueless'

"For my part, I never care  
 For those lips that tongue-ty'd are:  
 Tell-tales I wo'd have them be  
 Of my mistresse and of me.  
 Let them prattle how that I  
 Sometimes freeze and sometimes frie;  
 Let them tell how she doth move  
 Fore or backward in her love;"  
 "Si linguam clauso teneas in ore,  
 Fructus precies amoris omnes:  
 Verbosa gaudet Venus loquella.  
 Vel si uis, licet ciseres palatum,  
 Dum ueri sis particeps amoris."  
 C.55.18-22

'The Plaudite, Or End Of Life'-compare C.4.

'Upon The Death Of His Sparrow. An. Elegie'

"Phill, the late dead, the late dead dear,-  
 "Passer, mortuus est nece puellae,  
 Passer, deliciae nece, puellae,  
 C.3.3-4

Had Iesbia, too-too kind, but known  
 This sparrow, she had scorn'd her own;  
 "Quem plus illa oculis suis amabat;"  
 C.3.5

And for this dead which under-lies



In 'The Apparition of His Mistress Calling Him To Elizium' Herrick desires to meet among the groves "towing Lucan", "sharp-fang'd Martial" "soft Catullus" then

"stately Virgil, witty Ovid, by  
Whom fair Corinna sits, and doth comply  
With yvorie wrists his laureat head, and steeps  
His eye in dew of kisses while he sleeps."

#### Martial

Although Herrick speaks of Martial slightly, that author was his model in form and colour. In the continuous reference to himself and his book, in his fondness for gums and spices, in his delight in the picturesqueness of private life, in the art of making a complete and gemlike poem in the fewest lines possible, in the trick of writing confidential little poems to all sorts of friends, in the tastelessness that mixes up obscene couplets with delicate odes, Herrick is similar yet without the keenness of the Latin epigrammatist.

#### Catullus

Catullus was the great model for Herrick. Many poems addressed to Julia are in imitation of those addressed to Lesbia. The following imitations may be noted:

'Anthea (Ah my Anthea! Must my heart still break?) in imitation of C.5

'Kissing Usurie' in imitation of C.5

'An Epithalamie To Sir Thomas Southwell And His Ladie'

8 "And now the yellow vaile at last  
Over her fragrant cheek is cast;"  
C.61.8 "Flammeum cape"

9 "Now o'er the threshold force her in,"  
61.166-7 "Transfer omine cum lono  
Limen aureolos pedes,"

13 "the brodegroom puts  
The eager boyes to gather nuts:"  
C.61.131 "Da nuces pueris"

17 "Let lounteous fate your spindles full  
Fill, and winde up with whitest vooll"  
C.64.306,327.

'Corinna's Going A Maying'

"Come, let us goe, while we are in our prime  
And take the harmlesse follie of the time.  
We shall grow old apace, and die  
Before we know our liberty.  
Our life is short, and our dayes run  
As fast away as do's the sunne;  
And as a vapour, or a drop of raine,



## Herrick

The poetry of the reign of James I was followed by the religious and love poems of the Caroline poets the greatest among whom was Robert Herrick the perfect lyricist. Through the Latin pastoral and the native folk song of Spenser and Elizabethan followers the subject came fresh at hand; to the terse couplets with the Latin ring and to Elizabethan conceit Herrick added an inimitable grace and delicate pathos- in celebration of the coming of spring, the full presence of summer, the passing of autumn, the long winter nights with ~~harr~~ and the solitary fire-his early years and passion for Julia and the later years filled with bitter pathos. In 1648 the 'Hesperides' were published in which was felt the influence of Catullus, Martial, Horace, Ovid, and Vergil. Herrick was fond of talking about the old poets in his verse but not with any critical cleverness. In 'To Live Merrily, And To Trust To Good Verses' after paying first tribute to Homer, he says:

Next, Virgil Ile call forth,  
To pledge this second health,  
In wine whose each cup's worth  
An Indian commonwealth.

A gullet next Ile drink  
To Ovid; and suppose,  
Made he the pledge, he'd think  
The world had all one nose

Then this immensive cup  
Of aromatike wine,  
Catullus, I quaffé up  
To that terce muse of thine.

Wild I am now with heat;  
Of Bacchus! coole thy raies!  
Or frantick I shall eate  
Thy thyrese, and lite the bayes.

Round, round the roof do's run;  
And leing revisht thus,  
Come, I will drink a tun  
To my Propertius.

Now, to Tibullus next,  
This flood I drink to thee:  
But stay; I see a text  
That this presents to me.

Behold, Tibullus lies  
Here lunt, whose snal return  
Of ashes scarce suffice  
To fill a little urne."



## Pope

Upon the accession of Queen Anne, a party literature arose, lacking in power but exquisite in form. The chief exponent of this period was Alexander Pope who at fifteen translated the first book of Statius's Thebais. in an excellent manner. Vergil and Horace were his great exemplars. In 'An Essay On Criticism'(1.130ff) he says:

"When first young Maro in his boundless mind  
A work t' outlast immortal Rome design'd,  
Perhaps he seem'd above the critic's law,  
And but from Nature's fountains scorn'd to draw;  
But when t' examine every part he came,  
Nature and Homer were, he found, the same.  
Convinc'd, amaz'd, he checks the bold design,  
And rules as strict his labour'd work confine  
As if the Stagyrite o'erlook'd each line,  
Learn hence for ancient rules a just esteem;  
To copy Nature is to copy them."

Vergilian imitations:

'Ode For Music On St. Cecilia's Day'

"But hark! he strikes the golden lyre: G.4.471ff  
And see! the tortur'd ghosts respire:  
See, shady forms advance!

Ixion rests upon his wheel, G.4.484

The Furies sink upon their iron beds, G.4.482f  
And snakes uncurl'd hang listening round their heads.

"Restore, restore Eurydice to life;

He sung, and hell consented  
To hear the poet's prayer:  
Stern Proserpine relented, G.4.487f  
And gave him back the fair.

Though fate had fast bound her,  
With Styx nine times round her, G.4.479

But soon, too soon, the lover turns his eyes G.4.491  
Again she falls, again she dies, she dies!

Now under hanging mountains,  
Besides the falls of fountain, G.4.507ff  
Or where Hebrus wanders,  
Rolling in meanders,



Thomas Otway (1651-85) modelled 'The Cheats of Scapin' on Moliere's play of the same name, which borrowed both of plot and dialogue from Terence's Phormio. Otway also translated Horace C.2.16 and Ovid's epistle, Phaedra to Hippolytus.

John Crowne (1640-1705) in 'The Country Wit' borrows a hint from the Amphitruo of Plautus. Christine's father, Sir Thomas Rash, wishes her to marry Sir Mannerly Shallow a foolish country knight whom she has never seen. Sir Mannerly marries the porter's daughter, thinking her Christine. In the Latin play, confusion occurs after Jupiter has left Alcmena and Amphitruo appears on the scene. Jupiter having appeared before her in the guise of her husband. The 'Masque of Callisto' is taken from the second book of Ovid's Metamorphoses. It contains stichomythia in the manner of Seneca. Crowne also made alterations and improvements on Seneca's 'Thyestes' introducing the son of Thyestes and the daughter of Atreus as lovers.

Colley Cibber (1671-57) in 'The Double Gallant' borrows the hint of mistaken identity from the Amphitruo of Plautus.

George Farquhar (1678-1797) borrows the characters of the two brothers in 'The Twin Rivals' from the 'Adelphoe' of Terence. 'The Inconstant' (3.2) quotes from the Aeneid 4.206-7 and from Dido's complaint Aen. 4.307-8, 366-7, 381-2.

Arthur Murphy (1727-1805) in 'The Citizen' is influenced by Latin types of character-the rich old man and the profligate son both in love with the same girl-a hint from the Mercator of Plautus.

Richard Cumberland (1732-1811) in 'The Cholerick Man' quotes C. Caesar's tribute to Terence "o cinidiate Menander----- puri sermonis amator". Terence's plot, <sup>Caesare</sup> he says, was never in his mind contemplation and yet the characteristics of the young men in both plays are similar.

George Coleman in 'The English Merchant' is influenced by Latin comedy. Amelia, supposed to be of low birth and living in retirement and distress is found to be of good birth, having been separated from her father in infancy. Her story is corroborated as in Plautus and Terence. 'The Jealous Wife' (3.2 ad fin.) imitates Syrus (Terence's Adelphoe) in the character of the drunken Charles.



Sir Edw. Rather look on him as a dislocated one, and get him set again! By this time, you see, severity will do nothing. Entice him back to you by love; in short, give him liberty and a good allowance. There now remains no other way to reclaim him;"

Cf, Adelphi 877ff!

'Bury Fair' (2.1) quotes from Horace C:3.1.1 "eddi profanum vulgus, etc"  
and from Vergil Aen.4.569-10 "Varium et mutabile semper foemina"  
Vergil (foemina) .



Adelph. 94 "non fratrem uidet  
 Rei dare operam, ruri esse parum ac sobrium?  
 Nullum huius simile factum.  
 125 Pater esse, disce ab illis, qui uere sciunt.  
 129 Curaest mihi."

Sir Edw! "You are his father by nature, I by choice; I took him when he was a child, and bred him up with gentleness, and that kind of conversation that has made him my friend. He conceals nothing from me, or denies nothing to me. Rigour makes nothing but hypocrites."

Adelph. 126 Mic. "Natura tu illi pater es, consiliis ego.  
 48ff "Eduxi a paruolo, haui, amaui pro meo;  
 In eo me oblecto, solum id est carum mihi.  
 Ille ut item contra me habeat facio scdulo;  
 De, praetermitto, non necesse habeo omnia  
 Pro meo uire agere; postremo, alii clanculum  
 Patres quae faciunt, quae fert adulescentia,  
 Ea ne me celot consuefecit filium."

Sir Edw! "Too much straitness to the minds of youths,----  
 ----will make them grow crooked!  
 Cf. Adelph. 69ff."

I must govern by love! I had as lief govern a dog as a man if it must be by fear; this I take to be a difference between a good father to children and a harsh master over slaves.

Cf. Adelph. 65-7; 57-8 "~~Pudore et liberalitate liberos~~  
 Retinere satius esse credo quam metu"

Adelph. 74-6 "Hoc patrium est, potius consuefacere filium  
 Sua sponte recte facere quam alieno metu:  
 Hoc pater ac dominus interest."

Sir Will! Yes, and see what government is come to! his vice and prodigality will distract me.

Sir Edw! Why should you be so concerned? He is mine, is he not?  
 Sir Will! Yes, by adoption, but he is mine by nature.

Adelph. 126 "Natura tu illi pater es, consiliis ego"

Sir Elw. 'Tis all but custom.

Sir Will! Mine is a tender care.

Sir Elw! Your passion blinds you! I have as tender care as you can have; I have been ever delighted with him from his childhood; he is endeared to me by long custom and familiarity.

Adelph. Mi. "Et mihi curaest uerum, Domca,  
 "Curemus aequam uterque partem" in

Sir Will! And will you let him run on in his lewdness and prodigality?

Sir Edw! He is mine, if he offends 'tis me; if he squanders away



money 'tis mine; and what need you care? Pray take care of your own; if you will take care of this too! What, do you take him from me?

Adelph. 115 "Is meus est factus: si quid peccat, Demea, Mihi peccat; ego illi maximam partem fero. Obsonat, potat, olet unguenta; de meo;"

132 "nam amicos curare propemodum Reposcere illum est quem dedisti."

Sir Will! No, I'd not be troubled with him. Well, let him run on, and be ruined etc! I'll never speak word more about him. Let him go on.

Adelph. 133 De "Quid istic? si tibi istuc placet, Profundat perdat pereat, nil ad me attinet."

Sir Edw! This heat of youth will be allayed ere long, I warrant you.

Sir Will! But I say no more, I have done; let him go on.

Adelph. 140 nolo in illum gravius dicere-

Sir Edw! Now you are angry! Your passion runs away with you.

Adelph. 135-6 "Rursum, Demea,

Irascere?"

Sir Will. No, no, I have done; what would you have more?

2.1 Tru(sings) Integer vitae sclerisque purus etc"

Hor! C.1.22.1ff

The plight of Belfond Junior, upon the sudden appearance of his father, is that of Aeschinus Adelph. 633ff.

5.1

Sir Will! "How different have been our fates! I left the pleasures of the town to marry, which was no small bondage; had children, which brought more care upon me. For their sakes I lived a rustic, painful, hard, severe, and melancholy life: morose, inhospitable, sparing even necessaries; tenacious, even to griping, for their good! My neighbours shunned me, my friends neglected me, my children hate me, and wish my death. Nay, this wicked son, in whom I have set up my rest, and principally for whose good I thus had lived, has now defeated all my hopes.

Sir Edw! It was your own choice; you would not learn from others.

Sir Will! You have lived ever at ease, indulged all pleasures, and melted down your time in daily feasts and in continual revels: revels; gentle, complaisant, affable, and liberal, and at great expense. The world speaks well of you; mankind embraces you; your son loves you, and wishes your life as much as he can do his own. But I'll perplex myself no more; I look upon this rascal as an excrement."

Cf. Demea's soliloquy, Adelph. 855-877



Micio and Demea in Terence:

"Sir Will! I find that wealth alone will not make me happy. Ah, brother! I must confess it was a kindness in you, when Heaven had blest you with a great estate by merchandise, to adopt my younger son, and take him and breed him from his childhood. But you have been so gentle to him, he is run into all manner of vice and riot; no bounds can hold him; no shame can stop him; no laws nor customs can restrain him!

Adelph. 84 "Quid ille fecerit? quem neque

putat

Quicum nec metuit quemquam neque legem

putat

Tenere se uilam."

Sir Edw. I am confident you are mistaken; he has as fair reputation as any gentleman about London. 'Tis true he's a good fellow, but no sot;"

Cf. Adelph. 100ff

Sir Will! Your over-weening makes you look through a false glass upon him!" (What follows is in the manner of Adelph. 88)

ff,

"Sir Edw! I am sure he keeps no such company; it must be some other name of his name.

Sir Will! You make me mad to excuse him thus; the town rings

of him!" you have ruined him by your indulgence."

"93" in orest omni populo.

97 tu illum corrumpi sinis.

111 tu homo adigis me ad insaniam!

112 Non est flagitium facere haec adulescentulum?"

Sir Edw! "Infamy! Nay, there you wrong him; he does no ungentleman-like things. Prithee consider youth a little.

Adelph. 101 Non est flagitium etc

Sir Will! Will you distract me?----- no faults

Adelph. 111 "tu homo adigis me ad insaniam!

Non est flagitium facere haec adulescentulum?"

Sir Edw! think what we ourselves did when we were young fellow fellows.

Adelph. 103 "haec si neque ego neque tu fecimus,  
Non siit egestas facere nos."

Sir Will! How can he be reclaimed without severity? You should cudgel him, and allow him no money; make him not dare to offend you thus. Well, I have a son whom by my strictness I have formed according to my heart:----- he's a good youth, the comfort of my age! I weep for joy to think of him! Good sir, learn to be a father of him that is one; I have a natural care of him you have adopted.



Thomas Shadwell

Thomas Shadwell(1640-92) author of seventeen long plays in imitation of the humours of Jonson and wanting in the high qualities of literature, through Moliere's L'Avare drew from the Aulularia of Plautus in 'The Miser'. Robin is the Strobilius of the Latin play but in the first scene is treated very much as Staphyla is in Aul. 40ff since he is suspicioned by Goldingham, the miser, to have discovered that there is money hid in the garden(Aul.60ff). Like Strobilius(Aul. 709) Robin finds the treasure and carries it to the daughter who is to be married, as in Plautus, without a dowry. In the Aulularia, Strobilius tells the girl's lover that he has found the money and demands manumission. Goldingham's distraction at the loss of his money is that of Aul. 713ff. Complications arise in the English play through a misunderstanding the daughter has been married without the father's knowledge and her husband in making a confession is believed to be offering an apology for the theft. As in other Plautine plays, the girl with whom the miser's son is in love, is found to be of good parentage the sister of the daughter's husband whom he has not seen for nine years.

Shadwell's 'Squire of Alsatia' is modelled on the Adelphi of Terence. Sir William Belfond, A gentleman of some fortune has married and retired into the country, where he lives a life the opposite of that of his youth-sober and frugal. Sir Edward Belfond, his brother, a merchant, lives single with ease and pleasure. He has great compassion toward humanity and is the Micio of the Latin comedy while the other brother is the Demea of the play. Belfond Senior, eldest son to Sir William is the Ctesipho of the play who has been brought up with such great rigour and severity that he has broke out into open rebellion and has become lewd and vicious. Belfond Junior, second son to Sir William and adopted by Sir Edward is the Aeschinus of the play. He has been educated liberally, is of an excellent disposition and temper but is somewhat given to women-in reality wilder than the father supposes him to be.

Scrapeall, through a character corresponding to Syrus of the Latin comedy, is negotiating with the father concerning a wife for the son, who has run away to the city, in his father's absence, and is in fear lest his father will return and learn of his career. Upon the father's arrival, the first question is of his son:

"Sir Will! Have you heard no news from my son, nor my steward in the country?

Att! Not these ten or twelve days!

Sir Will. That son is all the joy of my life; for him I hurry up and down, take pains, spare, and live hard to raise his fortune."

Adelph. 436 "Rus abiit: illum curo unum, ille ad me attinet:"

The next question is concerning the sum to be paid for the wife who has a fortune in her own name. Resolved to settle this son well, his attention is then called to his town-son. The brothers meet as do



Bluffe! Oh, I thought so-Why, then you can know nothing, sir; I am afraid you scarce know the history of the wars in Flanders, with all its particulars.

Sharp! Not I, sir, no more than public letters or gazettes tell us

Bluffe. You must know, sir, I was resident in Flanders the last campaign, had a small post there, but no matter for that. Perhaps, sir, there was scarce anything of moment done but an eye-witness of-I wont say had the greatest share in't; though I might say that too, since I name nobody, you know.-Well, Mr Sharper, would you think it? in all this time, as I hope for a truncheon, this rascally gazette-writer never so much as once mentioned me-not once, by the wars'-took no more notice than as if Nol Bluffe had not been in the land of living!

Sharp! Strange!

Sir Jo. Yet, by the Lord Larry, 'tis true, Mr Sharper, for I went every day to coffee-houses to read the gazette myself.

Bluffe! Ay, ay, no matter.-You see, Mr Sharper, after all I am content to retire-live a private person-Scipio and others have done it!"

'The Double Dealer' has a motto from the 'Heauton Timorumenos 709-11: The 'Judgment of Paris' masque may be referred to Ovid Ep. 15(16).53ff and 'Semele' an opera to Met.3.260ff.



Minor writers of Dryden's period were: Andrew Marvel who "was the first to write regular satires in the Latin way" and whose invectives were diligently studied by Dryden; John Oldham who continued the same field and whom Dryden styled the "Marcellus of our Tongue"; Wentworth Dillon, Earl of Roscommon who says in his 'Essay On Translated Verse':

"Serene and clear, harmonious Horace flows,  
With sweetness not to be express'd in prose;  
Degrading prose explains his meaning ill,  
And shows the stuff, but not the workman's skill:  
I (who have serv'd him more than twenty years)  
Scarce know my master as he there appears."

In 1684 he published a paraphrase of Horace's 'Art Of Poetry' in blank verse. He also translated and imitated Horace C.1.22, translated C.13.6 of the same author and the sixth eclogue of Vergil. Sir Samuel Garth was another writer in imitation of Horace and John Wilmot, Earl of Rochester translated some lines from Lucretius 2.646ff:

"The gods, by right of Nature, must possess  
An everlasting age of perfect peace;  
Far off remov'd from us and our affairs,  
Neither approach'd by dangers or by cares;  
Rich in themselves, to whom we cannot add;  
Not pleas'd by good deeds, not provok'd by bad."

During the Restoration, the drama became a serious occupation of men of letters. This was not without influence from Latin sources. The dramatists were also writers of verse. Among William Congreve's poems we find a translation into English verse of the third book of Ovid's 'Art Of Love', a paraphrase upon Horace, C. 1.19 and stanzas in imitation of Horace C.2.14 and C.1.9. When but twenty three years old, Congreve composed the 'Old Bachelor' whose 'Captain Bluffe' is a descendant of Purgopolinices in the Miles Gloriosus. He says (222):

"Fighting, for fighting sake's sufficient cause;  
Fighting, to me's religion and the laws"

His arrogance is further displayed:

"Sir Jo! Pray, Mr Sharper, embrace my back- very well  
By the Lord Harry, Mr Sharper, he's as brave a fellow  
as Cannibal:

Sharp! Hannibal, I believe you mena, sir Joseph.

Bluffe! Undoubtedly he did, sir- Faith Hannibal was a very pretty fellow; but, sir Joseph, comparisons are odious; Hannibal was a very pretty fellow in those days, it must be granted; but, alas, sir, were he alive now, he would be nothing, nothing in the earth.

Sharp! How, sir! I make a doubt if there be at this day a greater general breathing.

Bluffe! Oh, excuse me, sir; have you served abroad, sir?

Sharp! Not I really, sir.



Dryden's active life was occupied in making paraphrases and adaptations from Chaucer and Ovid—appearing in a folio of 12,000 verses in the year 1700. Dryden comments on the two poets as follows: "With Ovid ended the golden age of the Roman tongue; from Chaucer the purity of the English tongue began. The manners of the poets were not unlike. Both of them were well-bred, well-natured, amorous, and libertine, at least in their writings; it may be also in their lives. Their studies were the same, philosophy and philology. Both of them were knowing in astronomy; of which Ovid's "Book of the Roman Feasts", and Chaucer's "Treatise of the Astrolabe", are sufficient witnesses. Both writ with wonderful facility and clearness; neither were great inventors: for Ovid only copied the Grecian fables, and most of Chaucer's stories were taken from his Italian contemporaries, or their predecessors. Both of them built on the invention of other men, yet since Chaucer had something of his own, as 'The Wife of Bath's Tale', 'The Cock and the Fox' which I have translated, and some others, I may justly give our countrymen the precedence in that part, since I can remember nothing of Ovid which was wholly his."

Dryden has been likened to Claudian. In their latter days, both sought relief from politics in more ideal compositions, Dryden in his 'Fables' and Claudian in the 'Rape of Proserpine'.



exposed them like Juvenal and Horace." Persius is below Horace because he borrows great beauties from him, excels him in that he is a more vehement teacher. In comparison with Juvenal, Persius found it difficult to find a meaning, Juvenal to choose one. Dryden grants Horace the "curiosa felicitas" ascribed to him by Petronius. "Even Virgil himself must yield to him in the delicacy of his turns, his choice of words and perhaps the purity of his Latin." Dryden thought Horace the more copious and profitable in his instructions, Juvenal the more delightful author. He says "I am profited by both; I am pleased with both but I owe more to Juvenal for my pleasure." Further comparisons are drawn: in Horace the instruction was more general, in Juvenal more limited; Horace, a teacher in every line, Juvenal here and there; Horace exposes follies, Juvenal lashes vices; Horace insipid in wit, Juvenal vigorous; Juvenal at times too luxuriant, too redundant but in thought more elevated than Horace, more sonorous in expression. "The first epistle of the Second Book of Horace," he says, "is of so much dignity in the words and of so much elegance in the numbers that the author plainly shows that the 'sermo pedestris' in his other satires is rather his choice than his necessity."

Horace, he says, wrote to match Lucilius who neither minded his style nor the purity of his words; nor his run of verse and made way for a new conquest over himself by Juvenal his successor both of whom Dryden thinks Vergil could have excelled if he had used his talent that way instead of perfecting his diction. After discussing Juvenal and Persius, Dryden concludes with a quotation from the fifth book of the Aeneid where Aeneas proposes the reward of the footrace to the first three who should reach the goal: "Tres praemia primi accipient, flavaque caput nectentur oliva." "Let these three ancients" (Horace, Juvenal) "be preferred to all the moderns; as first arriving at the goal: let them all be crowned as victors, with the wreath that properly belongs to satire. But after that, with this distinction among themselves" "Primus equum phaleris insigne, victor halet" let Juvenal ride first in triumph."

As an outcome of the taste of the age, an interest in translation had arisen and in 1682 Thomas Creech led the movement by his version of Lucretius in heroic verse. In 1684, he translated the Odes, Satires and Epistles of Horace, Elegies from Ovid, Eclogues of Vergil-Second and Third, and the thirteenth satire of Juvenal. Dryden determining to outstrip his predecessor produced fragments of Lucretius in the interpreting of which he took greater liberties than did Creech. Translation was continued: Horace (Ode 1.3 and a Pindaric paraphrase of Ode 3.29 which became a classic), five satires of Juvenal, the whole of Persius and several works of Ovid. In 1694, he began to translate Vergil giving to the world first, the third Georgic as a specimen. In 1647 the undertaking was completed and proved to be the most satisfactory of any translation. Dryden was very fond of Vergil and recommended the constant study of him as a model, saying "He is everywhere above conceit of epigrammatic wit and gross hyperboles: he maintains majesty in the midst of plainness; he shines but glares not; and is stately without ambition, which is the vice of Lucan. I drew my definition of poetical wit from my particular consideration of him; for propriety of thoughts and words are only to be found in him; and where they are proper they will be delightful." The last years of



justify him from the imputation of envy, by telling you that he would have done the same, had he lived in an age which was more refined (Sat.1.10.68-70). And, both in the whole course of that satire and in his most admirable Epistle to Augustus he makes it his business to prove, that antiquity alone is no plea for the excellency of a poem; but that, one age learning from another, the last (if we can suppose an equality of wit in the writers) has the advantage of knowing more and better than the former." To the reader he asserts that he has no way left to extenuate his failings, but by showing as great in the authors who are admired. They, who have written with care he believes have taken Horace A. P. 72 for their guide, also A. P. 47-8: in following out the latter precept Dryden asserts that Horace had a particular happiness (observed by Petronius "Horatii curiosa felicitas") the greatest example of which is found in C.1.19.8 "Et vultus lubricus adspici". A scatheful analysis of Elizabethan writers follows.

'The Assignation' (1673) is dedicated to Sedley his "Maecenas" with the testimony given by Horace (Ep.1.4.6-11) applied to him "You find Horace" he says "complaining, that, for taxing some verses in Lucilius, he himself was blamed by others, though his design was no other than mine now, to improve the knowledge of poetry; and it was no defence to him, amongst his enemies, any more than it is for me, that he praised Lucilius where he deserved it."

'The State of Innocence' (1674) contains an 'Apology for Poetic License' in which Horace's acknowledgment A.P.359,351ff is quoted and heroic poetry defended by the testimony of Horace (Ep.1.2.1-4, and Sat.1.4.4f) Ecl.5.60f, G.3.260f, Aen.3.664f, 7.7.808ff are cited as examples of poetic license in Vergil and C.1.37.26ff in Horace. The defense closes with Horace's explanation A.P.9ff.

In the dedication <sup>prefixed</sup> to 'Aureng-Zebe' (1676), Dryden ascribes to the Earl of Mulgrave Horace's tribute to the just man (C.3.3.7-8). He comments upon the description in Lucretius 2.1-14 the spirit of which he is not in harmony with. The life ascribed to the gods (Lucr.2.643-50, inexactly quoted) Dryden commends saying "I can be contented (and I am sure I have your lordship of my opinion) with an humbler station in the temple of virtue, than to be set on the pinnacle of it" (Lucr.2.7ff). After asserting that he no longer desires to be the Sisyphus of the stage and quoting Terence's famous phrase "Homo sum, humani a re nihil alienum puto" (Heauton.77) Dryden closes with Ciceronian pedantry.

The preface to 'All For Love' (1678) quotes from Horace, Satires and Ars Poetica. In the 'Essay On Translation' excellent tributes are paid to Vergil, Lucretius and Horace. In the 'Essay On Satire' which quotes Vergil, Horace, Catullus and Ovid, a history of satire is given in which Quintilian is quoted as authority for its origin "Satira quidem tota nostra est in qua primus insignem laude adeptus est Lucilius". Persius is then compared with Horace, Juvenal with Horace, and Persius with Juvenal. In the first comparison, Dryden says "I will begin with him who in my opinion defends the weakest cause, which is that of Persius; and labouring, as Tacitus professes of his own writings to divest myself of partiality or prejudice, consider Persius not as a poet whom I have wholly translated and who has cost me more labour and time than Juvenal; but according to what I judge to be his own merit which I think not equal, in the main, to that of Juvenal or Horace and yet, in some things, to be preferred to both of them. He neither translated even wiser and better than



Dryden is called the "father of prose criticism". Most of his treatises are prefixed or appended to his poetical or dramatical compositions and possess in the highest degree Matthew Arnold's requisites for good prose-regularity, uniformity, precision and balance. In an essay on the Historical Poem in the preface of 'Annus Mirabilis' (1667) Dryden praises Ovid for his invention and fancy, Vergil for his elocution. To the latter's description of action he applies the poet's own words in Aen. 6. 726-7 as a commendation and expresses his admiration for Vergil's embellished images; for example, Aen. 1. 500-3. In the delineation of passion, the palm is given to Ovid.

'Essay On Dramatic Poetry' (1667) a dialogue under feigned names by Sedley, Howard, Dorset and the author, opens with a discussion on the relative value of ancient and modern poetry in which Crites (Howard) holds that the ancients surpass the moderns, Eugenius (Dorset) that the moderns are superior to the ancients in some kinds of poetry. In the continuation of the quarrel, the moderns are upbraided for not copying the ancients - the most faithful of all imitators and for their ill requital to the ancients for the rules of drama derived from them - to which the moderns have added nothing of their own excepting a better wit. Eugenius concludes with an acknowledgment of the advantages received from the ancients affirming, however, that the moderns will not draw after their lines, but after those of nature. The question of acts is then taken up with Horace as authority, also that of the unities with special reference to Terence who always regarded them. The indecorum of modern plays is sanctioned by ancient authority. The coinage of words is discussed with reference to Plautus and the criticism of him by Horace A. P. 270ff and a citation of Horace's own rule A. P. 70ff. A discussion of ancient tragedy and comedy follows, comparisons with the moderns are drawn, French plays are criticised with reference to their lack of plot, some English plays are examined and Crites concludes with his opinion that rhyme is unnatural in a play, because dialogue there is presented as the effect of sudden thought. *The excellency of Moliere's plays is referred to in this essay, from Caesar's tribute to Terence whom he calls the "little Moliere".*

The Essay was attacked and to the second edition of 'The Indian Emperor' Dryden contributed a "Defence" in which he tells how to make an excellent piece with Horace A. P. 361ff, 149-50, 338 as authority. In the preface to 'An Evening's Love' (1671), he defended his own practice in comedy. After citing Horace A. P. 282-4, 247, 248 on the liberties of the old Grecian comedy, Dryden treats of wit with Quintilian as authority - saying that he would have more of the urbane, venusta, salsa, faceta, and the rest which that author reckons up as the ornaments of wit. The character of Celadon in the 'Maiden Queen' and of Wildblood in this are defended by the examples of Plautus and especially of Terence. To the 'Essay on Heroic Play' prefixed to the 'Conquest of Granada' (1672) Dryden added a 'Defence of the Epilogue' in which he says: "I profess to have no other ambition in this essay; than that poetry may not go backward, when all other arts and sciences are advancing. Whoever censures me for this inquiry, let him hear his character from Horace (Ep. 2. 1. 82-9 quoted). It was upbraided to that excellent poet, that he was an enemy to the writings of his predecessor Lucilius, because he had said *luculentum fluere*, (Sat. 1. 10. 50) that he ran muddy; that he ought to have retrenched from his satires many unnecessary verses (Sat. 1. 10. 51). But Horace makes Lucilius himself to



Tacitus

'Astraea Redux'

3 "Dreadful quiet" Annal.1.65 "Ducenque terruit dira quies"

Lucan

'The Hind And The Panther'

2.161 "Where pile with piles, and eagles eagles met"  
Phars. 1.7 "pares aquilas et pila minantia pilis"

Petronius

'Annus Mirabilis'

34 "This careful husband had been long away  
Whom his chaste wife and little children mourn  
Who on their fingers learned to tell the day  
On which their father promised to return  
Such are the proud designs of humankind  
And so we suffer shipwreck everywhere  
And what port can such a pilot find  
Who in the night of Fate must blindly steer."  
"hunc forsitan," proclama in aliqua parte terrarum secura  
expectat uxor; forsitan ignarus tempestatis filius  
aut pater; utique reliquit aliquem, cui proficiscens  
osculum dedit. haec sunt consilia mortalium, haec vota  
magnarum cogitationum." "si bene calculum ponas,  
ubique naufragium est." (Merrill's Fragments, Cap.115)

Plautus

Toward the close of his long dramatic career, Dryden imitated the  
'Amphitruo' of Plautus in his 'Amphitryon' a stilted imitation.  
The character of Alcmena, Dryden adapts to the standard of  
contemporary taste which was immodest. The character of Phaedra is  
an addition.



Fables. 'Palamon And Arcite'

"We groan but cannot speak in greater pain"  
Hippol. 607 "Curae leves loquuntur, ingentes stupent"

'Aureng-Zebe'

4.1 "Heavens! can you this, without just vengeance, hear?  
When will you thunder, if it now be clear?  
Yet her alone let not your thunder seize:  
I, too deserve to die, because I please."

Hippol. 671ff "Magne regnator deum,  
Tam lentus audis scelera? tam lentus vides?  
Ecquando saeva fulmen emittes manu,  
Si nunc serenum est?

682ff "Maevelox cremet,  
Transactus ignis, Sum nocens, merui mori,  
Placui novercae."

"I am not changed, I love my husband still;  
But love him as he was, when youthful grace,  
And the first dawn began to shade his face:  
That image does my virgin-flame renew,  
And all your father shines more bright in you."

Hippol. 646ff "Thesei vultus amo  
Illos priores quos tulit quondam puer,  
Cum prima puras barba signaret genas."

'The Hind And The Panther'

3.25 "Elegy On Anne Killigrew" reference to the "heavenly harmony" D. K. Pubb. 18  
"When all her merry sons in frequent senate met"  
Ep. 10.12 "Senatus---frequensque convenit"

'St Cecilia's Day'

"From harmony, from heavenly harmony  
This universal frame began:  
From harmony to harmony  
Through all the compass of the notes it ran  
The diapason closing full in Man."

'Alexander's Feast'

"tuneful quire"

Music of the spheres D. K. Pub. 6.12-13



'All For Love'

3.1 "He loved me too;

I was his soul; he lived not but in me:"

C.1.3.8 "animae dimidium haec"

C.2.17.5 "partem animae"

Juvenal

Miscellany(1684)

'To Lady Castlemaine'

"Now let the few beloved by Jove and they

Whom infused Titan formed of better clay."

Sat.14.34-5 "Forsitan haec spernant iuvenes, quibus

arte lenigna

Et meliore luto finxit praecordia Titan"

'The Wife Of Bath'

472

"Has nought to lose, and sings before the thief"

10.22 "Cantabit vacuus coram latrone viator."

Lucretius

Fables

'Palamon And Arcite'

3.129

"Creator Venus, genial power of love

The bliss of men below, and gods above!

Beneath 1.1 "Aeneadum genetrix, hominum divomque voluptas,

Alma Venus"

For thee the winds their eastern blasts forbear,

Thy month reveals the spring and opens all the year

Thee Goddess, thee the storms of winter fly;

Earth smiles with flowers renewing, laughs the sky

And birds to lays of love their tuneful notes"

1.6-13.

'Aureng-Zebe'

4.1

"When I consider life, 'tis all a cheat:

Yet, fool'd with hope, men favour the deceit:

Trust on, and think tomorrow will repay:

Tomorrow's falser than the former day;

Lies worse, and, while it says, we shall be blest

With some new joys, cuts off what we possess.

Strange cozen age! None would live past years again,

Yet all hope pleasure in what yet remain; "

3.824ff



2.634 Caledonian hunt Met.8.270ff

3.229 "So keep me from the vengeance of thy darts,  
Which Niobe's devoted issue felt,  
When hissing through the skies the feathered deaths  
were dealt"

Met.6.216ff

3.320 "When Vulcan had thee in his net enthralled"

Met.4.176-7

'Aureng-zebe' (4.1) Seneca. Met. 3.305 ff.

Horace

'Stanzas on Oliver Cromwell'

6 "a fame so truly circular" Sat.2.7.86 "in se ipso  
totus, teres atque rotundus"

'Annus Mirabilis'

1.134 "Where 'twas a triumph not to be overcome"  
C.4.4.52 "Fallere et effugerest triumphus,"

'The Hind And The Panther'

3.438 "And time turned up the wrong side of the year;"  
Sat.1.1.36 "simul inversum contristat Aquarius annus"

3. 818 "O Proteus conscience, never to be tied!" Epl.1.90

'St. Cecilia's Day'

"Orpheus could lead the savage race  
And trees unrooted left their place  
Sequacious of the lyre"

C.1.12:7212; A.P.392-3

'Alexander's Feast'

"The praise of Bacchus the sweet musician sung  
Of Bacchus ever fair and ever young:

The jolly god in triumph comes;

C.1.18 praise of Bacchus.

"Bacchus ever fair and young,

Drinking joys did first ordain;

Bacchus blessings are a treasure,

Drinking Song C.2.19

Drinking is the soldier's pleasure."

'To Bacchus' C.3.25

"He sung Darius great and good

By too severe a fate,

Fallen, fallen,"

C.4.4.70 "occidit, occidit"

"Softly sweet, in Lydian measures C.4.15.30

Now strike the golden lyre again"

"See the Twines arise:

See the snakes that they rear,  
How they hiss in their hair."

c. 2.13. 35-8.

'Fables'

'Dedication to the Duchess of Ormonde' "The ..."



'Threnodia Augustalis'

"Our Atlas fell indeed but Hercules was near"

Her.9.17-8 "Quod te latumast, casum prius ipse tulisti:

Hercule supposito sidera fulvit Atlante."

*Britannia Rediviva 55. Alcides, the infant crushing snakes - Her 9. 21 f.*  
A Song To a Fair Young Lady'

"Chloris is gone, and Fate provides

To make it spring, where she resides"

Pasti 5.195 "'Chloris eram, quae Flora vocor"

'Fables' Palamon and Arcite'

1.17 "the fatal fight

Betwixt the hardy queen, and hero knight"

In reference to Hercules labor, Met.9.188-9.

1.116 reference to the Minotaur conquered by Theseus

Myth Met.8.152ff

1.186" Aurora had but newly chased the night,

And purpled o'er the sky with blushing light,"

"ecce vigil rutilo patefecit ab ortu

Purpureas Aurora fores et plena rosarum

Atria" Met.2.12-4.

1.257"A glance of some new goddess gave the wound,

Whom, like Acteon, unaware I found."

Met.3 .175ff

1.358"It chanced at length, Pirithous came to attend

This worthy Theseus, his familiar friend:

Their love in early infancy began,

And rose as childhood ripened into man,

Companion of the war; and loved so well,

That when one died, as ancient stories tell,

His fellow to redeem him went to hell."

Ep. Ex Pont. 2.3.43

1.551<sup>f</sup>"Such as <sup>when</sup> ~~On Argus'~~ head he laid the snaky wand,"

Met.1.715ff

2.149"And Jove but laughs at lovers' perjury!"

Met.4.188

*Tibullus letter 3.2.49*

2.505"Medea's charms were there, Circean feasts"

Met.7.257ff

Met.14.273ff.

2.621 "silver Cynthia" Ep.17(18)/71

623 Calisto-Met.2.460ff

627 Acteon Met.3.175ff

634 Penelope Daphne Met.1.458ff



'Palamon And Arcite'

1 *Continues . Aen 5. 241*

3. "Such chiefs, as each an army seemed alone:"  
"Magnique ipse agminis instar" Aen.7.707

3 "Increase of Jove" Ecl.4.49 "Iovis incrementum"

31 "The women mix their cries and clamour fills the fields  
The warlike wakes continued all the night  
And funeral games were played at new returning light  
Who naked wrestled best, besmeared with oil  
Or who with gauntlets gave or took the foil  
I will not tell you, nor would you attend;  
Funeral rites, Aen.11.188-196.

'The Cock And The Fox'

188 "the gods unequal numbers love"  
Ecl.8.76 "numero deus impare gaudet"

254 "For sacred hunger of my gold I die"  
Aen.3.57 "Auri sacra fames"

'The Flower And The Leaf'

461 "painted birds" G.3.243 "pictaque volucres"

'Sigismunda and Guiscardo'

116 "Conveyed a glimmering and malignant light"  
Aen.6.270 "sub luce maligna"

'Cymon and Iphigenia'

"The best instructor, Love at once inspired,  
As barren grounds to fruitfulness are fired"  
G.1.84f "Saepe etiam sterilis incendere profuit agros  
Atque leven stipulam crepitantibus urene flammis"

'Stanzas On Oliver Cromwell, Ovid

,Annus Mirabilis'

209 "how insincere are all our joys!"  
"Nulla est sincera voluptas" Met.7.453  
*"Till he, pressed down by his own mighty name,  
Died, like the metal, under spoils decase."  
Taspeia, Met. 14.776 ff.*

212 "Great as the world's, which at the death of time,  
Must fall and rise a nobler frame by fire,"  
"Esse quoque in fatis reminiscitur, affore loquas,  
Quo mare, quo tellus conceptaque regia caeli  
Ardeat et mundi moles spectata laboret"  
Met.1.256-8

299 "wealthy Tagus" Met.2.251

'Absalom And Achitophel'

540 "but a whole Hydra more

Remains of sprouting heads" Met.9.102-3



832 "And always honoured, snatched in manhood's prime" Aen.5.49-  
By unequal fates" Aen.2.257 50

844 "Oh ancient honour! oh unconquered hand"  
Aen.6.379

The most stirring satire 'The Medal' 1682 written in support of a bill of high treason against Shaftesbury has an imitation from Vergil Ecl. 7.60 and a translation of Aen.9.164; 'MacFlecknoe' one of the best known and most widely read has a reference to Vergil 12.168: "Rome's other hope and pillar of the state" - "Et juxta Ascanius magnae spes altera". In 1682, the second part of 'Absalom and Achitophel' and in the same year 'Religio Laici' the only voluntary poem, appeared.

'The Hind And The Panther' (1687) *Does Thruodia Augustalis belong here*  
"1.551 "The surly Wolf with secret envy lurst  
Yet could not howl, the Hind had seen him first."  
Ecl.9.53 "iam fugit ipsa; lupi Moerim videre priores"

2.705 "This peaceful seat my poverty secures;  
War seldom enters but where wealth allures:  
Nor yet despise it; for this poor alone,  
Has oft received, and yet receives a God;  
Aen.8.362ff.

3.475 "A raven from a withered oak  
Left of their lodging was observed to croak"  
Ecl.9.14-6.

3.490 "The mad divineress had plainly writ,  
A time should come, but many ages yet,  
In which, sinister destinies ordain,  
A dame should drown with all her feathered train,  
And seas from thence be called the Chelidonian main."  
"Insanum vatem adspicies quae rupe sub illa  
Fata carit foliisque notas et nomina mandat."  
Aen.3.443-4.

3.766ff in reference to Aen.7. 213ff.

3.1174 "A Greek and bountiful forewarns us twice"  
Aen.2.49 "Timeo Danaos et dona ferentes"

Miscellany (1684) *Thruodia Augustalis* - "voic slumber" . Aen.10.745; (352) "Out of the solar walk  
and Hebrer's highway"  
128- Reference to Aen.1.587-91 (436) *Prince long exercised by fate* (Aen.3.437) *Extinguished by fate*

'Britannia Rediviva' On the Birth of the Prince' G.1.498ff quoted; Ecl.4.49 in  
and Aen.1.588-593 referred to; Nisus (Aen.5.328) is alluded to in  
'To the Memory of Mr Oldham'

'Alexander's Feast; Or, The Power Of Music' (1697)

"With ravish'd ears  
The monarch hears,  
Assumes the god,  
Affects to nod,  
And seems to shake the spheres."

Aen.10.115 "Adnuit et totum nutu tremefecit  
Olympum."



123 "So glides some trodden serpent on the grass,  
 And long behind his wounded volume trails"  
 G.3.423f "Cum medii nexus extremitatibus agmina cautes  
 Solvuntur, tandemque trahit sinus altissimus  
 oris."

144 "All hands employed, the royal work grows vain:  
 Like labouring bees on a long summer's day,  
 Some sound the trumpet for the rest to swarm  
 And some on bells of tasted lilies play;  
 With gluey wax some new foundations lay,  
 Of virgin combs, which from the roof are hung;  
 Some armed within doors, upon duty stay,  
 Or tend the sick, or educate the young."  
 "pars intra seapta donorum  
 Narcissi lacrimam et lentum de cortice gluten  
 Prima favis ponunt fundamina, deinde tenacis  
 Suspendunt ceras; aliae spem gentis adultos  
 Educunt fetus; aliae purissima mella  
 Stipant et liquido distendunt nectare cellas."  
 G.4.159-163.

160 "Beyond the year and out of Heaven's high way"  
 Aen 6.797 "Extra anni solisque vias."

184 "And with his trident shoved them off the sand."  
 Aen.1.145-6 "Levat ipse tridenti  
 Et vastas aperit Syrtes."

190 "And seeming to be stronger makes them so"  
 Aen.5.231 "Possunt quia posse videntur"

231 "And lightened all the river with a blaze"  
 Aen.2.312 "Sigaea igni freta late relucet"

273 "By which to Heaven they did affect the way"  
 G.4.562 "Viamque affectat Olympo"

For fourteen years after the publication of 'Annus  
 Mirabilis', poetic literature was at a low ebb. Meanwhile, Dryden as  
 a dramatist, in his prologues and epilogues was gaining ease,  
 intelligibility and flexibility-qualities lacking in the versification  
 of the previous age. He was also changing his mind and in 1678  
 restricted blank verse to the stage and the couplet to poetry. Led by  
 public opinion, he was also entering upon a new field-political  
 satire. After 1681 four Tory satires appeared in quick succession  
 'Absalom and Achitophel' the first is the longest and most important,  
 representing the state of political affairs in Hebrew disguise. It  
 possesses many good and many bad qualities and has little imagery of  
 description. Several thoughts are from Vergil :



## Dryden

The great figure of the early classical school was John Dryden under whose hands the heroic couplet became a "rapier of polished and tempered steel". His ability in the couplet is described by Gray:

"Behold where Dryden's less presumptuous car  
Wide o'er the fields of glory bear  
Two coursers of ethereal race,  
With necks in thunder clothed, and long-resounding pace"

Among the Latin poets, Vergil seems to have been Dryden's favorite. We may trace the following influences:

'Stanzas on Oliver Cromwell'

"The ready cure to cool the raging pain  
Is underneath the foot to breathe a vein."

G.3.460

'Astraea Redux'

2 "While ours divided from the rest"  
Ecl.1.67 "penitus toto divisos orbe Britannos"

37 "Thus when the bold Typhoeus scaled the sky  
And forced great Jove from his own heaven to fly!"  
Aen.9.715-6 "atrumque cubile  
Inarime Iovis imperiis imposita Typhoeo."

121 "A bull to thee Portunus, shall be slain" Aen.5.241  
A lamb to you, ye tempests of the main:"

'Coronation Panegyric'

"Thus from your Royal Oak, like Jove's of old,  
Are answers sought and destinies foretold:" G.1.148-9.

'Annus Mirabilis'(1666)

3 "For them the Idumaeen balm did sweat"  
"Odorato sudantia ligno balsamo" G.2.118

15 "So hear the scaly herd when Proteus blows  
And so to pasture follow through the seas."  
"Caeruleus Proteus"(G.4.388) "immania cuius  
Armenta et turpis pascit sub gurgite phocas."  
(G.394-5)

57 "But lands unfixed and floating nations strove."  
Aen.8.691

83 "Such vapours once did fiery Cacus hide."  
Aen.8.253



streamers and top gallants;  
-utere velis,  
Totos praebe sinus" Sat. 1.149-50

Lucretius

'Of Greatness'

Lucretius 4.1155 quoted.

'The Dangers Of An Honest Man In Much Company'

"Lucretius, by his favour, though a good poet, was but an ill-natured man, when he said, it was delightful to see other men in a great storm." (cf. bk. 2. line 2.)

Seneca

'Of Obscurity'

Thyestes, chorus 390-402 quoted and paraphrased.

Terence

'On Liberty'

"He is an indigent needy slave; he will hardly allow himself clothes and board wages;

Unciatim uix de demenso suo

Suam defrudans genium compersit miser,"

Phormio 43-4.

Catullus

'On Solitude'

"And yet our dear self is so much weariness to us, that we can scarcely support its conversation for an hour together. This is such an odd temper of mind, as whom we may suppose to have been of a very unsociable humour,

"Edi, et amo; quare id faciam fortasse requiris.

Nescio, sed fieri sentio et excrucior."

De Amore SPO 83

'The Dangers Of An Honest Man In Much Company' concludes with the Latin and English of Claudian's 'Old Man Of Verona'.



'The Dangers Of An Honest Man In Much Company'

"But whither shall we fly then? into the  
deserts like the antient Hermits?

-Qua terra patet, fera regnat Erinys,  
In facinus jurasse putes."

Met.1.241-2

Martial

'On Liberty'

The essay concludes with a translation of Martial 2 Epig.53  
and 68.

'On The Dangers Of An Honest Man In Much Company'

"I think therefore, it was wise and friendly advice, which  
Martial gave to Fabian, when he met him newly arrived at  
Rome:

"Honest and poor, faithful in word and thought;  
What has thee, Fabian, to the city brought?  
Thou neither the buffoon nor--- --canst play

-----  
Nor with vain promises and projects cheat,  
Nor bribe or flatter any of the great,  
But you're a man of learning, prudent, just;  
A man of courage, firm and fit for trust,  
Why you may stay, and live unenvied here;  
But (faith) go back, and keep you where you were."

Epig.4.5

'Danger Of Procrastination' concludes with:

Martial, 5 Epig.59 in Latin and in translation

" 2 " 90 " " " " "

'On Myself' concludes with:

Martial 10.45 in Latin and in translation (clumsy)

" 10.87 " " " " "

Juvenal

'The Dangers Of An Honest Man In Much Company'

"Quid Romae faciam? Mentiri nescio

(Sat.3.41)

What should a man of truth and honesty do at Rome? He can  
neither understand nor speak the language of the place;"

'Danger Of Procrastination'

"after having been long tost in a tempest, if our  
masts be standing, and we have still sail and tackling enough  
to carry us into port, it is no matter for the vent of



"When Venus would her dear Ascanius keep  
 A prisoner in the downy bands of sleep,  
 She odorous herbs and flowers beneath him spread,  
 As the most soft and sweetest bed;  
 Not her own lap would more have charmd his head."  
 Aen.1.691ff

### 'Of Greatness'

"If, indeed, we look only upon the flourishing head of the  
 tree, it appears a most beautiful object,

"-sed quantum vertice ad auras  
 Aetherias, tantum radice in Tartara tendit."

G.2.291-2

As far as up towards heaven the branches grow,  
 So far the roots sink down to hell below."

Allusion to the attempt of the giants to scale the heaven  
 G.1.230ff.

Ovid

### 'Of Liberty'

"they must never stop, nor ever turn aside  
 whilst they are in the race of glory, no not like Atalanta  
 for golden apples."

Met:10.664-8

### 'Of Agriculture'

"Poetry was born among the shepherds.

Nescio qua natale solum dulcedine Musas(cunctos, in Ovid;  
 Ducit et immemores non sinit esse sui."

Ex Pont. 1.3.35-6

"and therefore almost all poets, except those  
 who were not able to eat bread without the bounty of great  
 men, that is, without what they could get by flattering of  
 them, have not only withdrawn themselves from the vices and  
 vanities of the grand world:

-pariter vitiisque jocisque(locisque in Ovid)  
 Altius humanis exeruere caput,"

Fasti 1.299-300

### 'Of Avarice'

"Among all which, I do not remember a more and gentleman-like  
 correction than that which was given it by one line of Ovid:

Desunt luxuriae multa, avaritiae omnia."

Much is wanting to luxury, all to avarice.

I might be endless against them, but I am  
 almost choaked with the superabundance of the matter; too  
 much plenty impoverishes me, as it does them. (Met.3.466 inopem  
 me copia fecit) "



Agricolae tacitum pertentant gaudia pectus."  
Aen.500,502 inexactly quoted.

"Romans we have, in the first place, our truly divine Virgil, who, though, by the favour of Maecenas and Augustus, he might have been one of the chief men of Rome, yet chose rather to employ much of his time in the exercise, and much of his immortal wit in the praise and instructions, of a rustic life; who, though he had written, before, whole books of pastorals and georgics, could not abstain, in his great and imperial poem, from describing Evander, one of his best princes, as living just after the homely manner of an ordinary country-man. He seats him in a throne of maple, and lays him out upon a bear's skin; the kine and oxen are lowing in the court-yard; the birds under the eaves of his window call him up in the morning; and when he goes abroad, only two dogs go along with him for his guard; at last, when he brings Aeneas into his royal cottage, he makes him say this memorable compliment greater than ever yet was spoken at the Escorial, the Louvre, or our Whitehall:

Haec(inquit)lumina victor

Alcides subiit, haec illum regia cepit:

Aude, hospes, contemnere opes: et te quoque dignum  
Finge Deo, rebusque veni non asper egenis."

(Aen.8.368-5)

This humble roof, this rustic court, (said he)

Receiv'd Alcides; crown'd with victory:

Scorn not, great guest, the steps where he has trod;

But contemn wealth, and imitate a God."

A translation of G.2.458 to the end (omitting line 535) is appended to the essay.

### 'The Garden'

"I never had any other desire so strong, and so like to covetousness, as that one which I have had always, that I might be master at last of a small house and large garden, with very moderate conveniences joined to them, and there dedicate the remainder of my life only to the culture of them and study of nature;

And there(with no desire beyond my wall) whole  
and entire to lie,

In no inactive ease, and no inglorious poverty.

Or, as Virgil has said, shorter and better for me,  
~~that I might there~~

Studiis florere;ignobilis oti; (G.4.564)

(though I could wish that he had rather said,"Nobilis oti  
when he spoke of his own.)



'On The Government Of Oliver Cromwell'  
Horace, C.3. 29.33-41 quoted!

### Vergil

#### 'Of Liberty'

"Neither, indeed, can a man stop himself if he would, when he is in this career!

Fertur equis auriga, neque audit currus halenas."

G.1.514

"En Romanos rerum dominos!" (Aen.1.283) Behold the masters of the world begging from door to door"

#### 'Of Obscurity'

"It is, in my mind, a very delightful pastime, for two good and agreeable friends to travel up and down together, in places where they are by nobody known, nor know anybody. It was the case of Aeneas and his Achates, when they walked invisibly about the fields and streets of Carthage; Venus herself

A vail of thicken'd air around them cast,  
That none might know, or see them, as they past."

Aen.1.418

#### 'Of Agriculture'

"The first wish of Virgil (as you will find anon by his verses) was to be a good philosopher; the second, a good husbandman; and God (whom he seemed to understand better than most of the most learned heathens) dealt with him, just as he did with Solomon; because he prayed for wisdom in the first place, he added all things else, which were subordinately to be desired. He made him one of the best philosopher and best husbandmen; and to adorn and communicate both those faculties, the best poet: he made him, besides all this, a rich man, and a man who desired to be no richer-

O fortunatus nimium, et bona qui sua novit"

G.2.453 inaccurately  
quoted.

"I shall only instance in one delight more, the most natural and best-natured of all others, a perpetual companion of the husbandman. and that is, the satisfaction of looking round about him and seeing nothing but the effects and improvements of his own art and diligence; to be always gathering of some fruit of it, and at the same time to behold others ripening, and others budding; to see all his fields and gardens covered with the beautiful creatures of his own industry; and to see, like God, that all his works are good;-

Hinc atque hinc glomerantur cretae; ipsi



## 'Of Greatness'

"I know very many men will despise, and some pity me, for this humour, as a poor-spirited fellow; but I am content, and like Horace, thank God for being so.

Di bene fecerunt, inopis me quodque pusilli,  
Finxerunt animi." (Sat.1.4.17)

I confess, I love littleness almost in all things. A little convenient estate, a little chearful house, a little company, and a very little feast;"

"Mancipiis locuples, eget aeris Cappadocum rex  
(Ep.1.6.39)

This is the case of almost all great men, as well as of the poor king of Cappadocia; they abound with slaves but are indigent of money."

The essay closes with a translation of Horace, C.3.1

'Of Avarice' contains a paraphrase on C.3.16

## 'The Shortness of Life, And Uncertainty Of Riches'

"Horace advises very wisely, and in excellent good words,  
-Spatio brevi

Spem longam rescres.- (C.1.11.6.7)

from a short life cut off all hopes that grow too long.

And in another place, to the same sense.

Vitae summa brevis spem nos vetat inchoare longam;"  
C.1.4.15

## 'Danger Of Procrastination'

Ep.1.2.40-3 quoted:

"Sapere aude;

Incipe! vivendi recte qui prorogat horam,

Rusticus expectat, dum labitur annis; at ille (defluat)

labitur, et labetur in omne volubilis aevum

## 'Of Myself'

The conclusion of the poem 'Of Myself' is taken from Horace,  
C.3.29.41-5:

"Thus would I double my life's fading space;

For he, that runs it well, twice runs his race

And in this true delight,

These unbought sports, this happy state,

I would not fear, nor wish, my fate;

But boldly say each night,

To-morrow let my sun his beams display,

Or, in clouds hide them; I have liv'd  
to-day."



"Quisnam igitur liber? Sapiens, sibi que imperuosus"  
quotation from Sat.2.7.83

'Of Obscurity'

"Nam neque divitibus contingunt gaudia solis,  
Nec vixit male, qui natus moriensque sefellit."  
Ep.1.17.9-10

God made not pleasures only for the rich;  
Nor have those men without their share too liv'd  
Who both in life and death the world deceiv'd.

This seems a strange sentence, thus literally translated, and looks as if it were in vindication of the men of business (for who else can deceive the world?) whereas it is in commendation of those who live and die so obscurely, that the world takes no notice of them. This Horace calls deceiving the world; and in another place uses the same phrase,

"-Secretus iter et fallentis semita vitae"  
The secret tracks of the deceiving life."

Ep.1.18.103

"Yet we say, in our language a thing deceives our sight, when it passes before us unperceived; and we may say well enough, out of the same author,

Sometimes with sleep, sometimes with wine, we strive  
The cares of life and troubles to deceive."

Sat.2.7.114

'Of Agriculture'

"The next man, whom we are much obliged to, both for his doctrine and example, is the next best poet in the world to Virgil, his dear friend Horace; who, when Augustus had desired Maecenas to persuade him to come and live domestically and at the same table with him; and to be secretary of state of the whole world under him; or rather jointly with him, for he says "ut nos in epistolis scribendis adjuvet", could not be tempted to forsake his Saline, or Tiburtin manor, for so rich and so glorious a trouble."

"If I should produce all the passages of this excellent author upon the several subjects which I treat of in this book, I must be obliged to translate half of his works, which I may say more truly than, in my opinion, he did of Homer,

Qui, quid sit pulchrum, quid turpe, quid utile, quid non  
Planus et melius Chrysippo et Crantore dicit."

Ep.1.2.3

Cowley offer an apology for his translation of Horace 'Epode 2.1-60 and his paraphrase of Sat.2.6.79ff and of Ep.1.10. .

'The Garden'

Orpheus C.1.12.7ff



He conquer'd th' earth, the whole world you.  
 Welcome, learn'd Cicero! whose blest tongue and wit  
 Preserves Rome's greatness yet:  
 Thou art the first of orators; only he  
 Who best can praise thee, next must be.  
 Welcome the Mantuan swain, Virgil the wise!  
 Whose verse walks highest, but not flies;  
 Who brought green Poesy to her perfect age,  
 And made that art which was a rage,  
 Tell me, ye mighty Three! what shall I do  
 To be like one of you?  
 But you have climb'd the mountain's top; there sit  
 On the calm flourishing head of it,  
 And, whilst with wearied steps we upwards go,  
 See us, and clouds, below."

His ode 'On The Praise of Poetry' is founded on the legend of  
 Orpheus-Horace C.1.12.7ff and A.P.391ff:

"When Thracian Orpheus  
 took  
 His lyre, and gently on it strook,  
 The learned stones came dancing all along,  
 And kept time to the charming song.  
 With artificial pace the warlike pine,  
 The elm and his wife the ivy twine,  
 With all the better trees, which erst had stood  
 Unmov'd, forsook their native wood.  
 The laurel to the poet's hand did bow,  
 Craving the honour of his brow;  
 And every loving arm embrac'd, and made  
 With their officious leaves a shade.  
 The beasts too strove his auditors to be,  
 Forgetting their old tyranny.  
 The fearful hart next to the lion came,  
 And wolf was shepherd to the lamb."

Many of his poems are attached to his 'Essays'. Cowley's prose work  
 full of a delicate revery and a yearning after solitude, places him  
 high among the authors of the time. The allusions to Horace are as  
 follows:

'Of Liberty'

"But this dependance upon  
 superiors is but one chain of the lovers of power;  
 Amatores trecentae  
 Pirithoum cohibent catenae."

C.3.4.79-80.

Sat.2.5.59 "Perdatur haec inter misera lux" quoted on the  
 manner in which the great man spends his day.

"My life (says Horace, speaking to one of these magnificos) is a  
 great deal more easy and commodious than thine, in that I can go  
 into the market, and cheapen what I please, without being wondered  
 at; and take my horse and ride as far as Tarentum, without being  
 missed" a free translation of part of Horace, Sat.1.6



Hark! Haemus resounds with the Bacchanals' cries-  
C.4.520ff

Ah see, he dies!  
Yet e'en in death Eurydice he sung, "C.4.525

**Pastorals** published, 1709 - these were esteemed by the author as the most correct in versification and most musical in numbers, of all his works. In the preface, he says "All that is left to us is to recommend our productions by the imitation of the ancients; and it will be found true that, in every age, the highest character for sense and learning has been obtained by those who have been most indebted to them. For to say truth, whatever is very good sense, must have been common sense in all times; and what we call learning, is but the knowledge of the sense of our predecessors."  
Motto from G.2.485-6. Imitations:

Spring

"First in these fields I try the sylvan strains,  
Nor blush to sport on Windsor's blissful plains:  
Fair Thames, flow gently from thy sacred spring,  
While on thy banks Sicilian Muses sing;"

Ecl.6.1-2

11 "O let my muse her slender reed inspire,"

Ecl.1.2;6.8

26 "When warbling Philomel salutes the year G.4.511  
Why sit we sad, when Phosphor shines so clear Ecl.8.31  
And lavish nature paints the purple year? "Ecl.9.40

37 "Four figures rising from the work appear,  
The various seasons of the rolling year;"

Ecl.3.41f

41 "Then sing by turns, by turns the Muses sing;  
Now hawthorns blossom, now the daisies spring;  
Now leaves the trees, and flowers adorn the ground:  
Begin, the vales shall every note rebound."

Ecl.3.56-9.

57 "The sprightly Sylvia trips along the green,  
She runs, but hopes she does not run unseen:"

Ecl.3.64-5.

61 "O'er golden sands let rich Pactolus flow,"

Aen.10.142

65 "Celestial Venus haunts Idalia's groves;"

Aen.1.681

73 "All nature laughs, the groves are fresh and fair,  
The sun's mild lustre warms the vital air;  
If Sylvia smiles, new glories gild the shore,  
And vanquish'd nature seems to chain no more."

Ecl.7.59



80 Nay, tell me first, in what more happy fields  
The thistle springs, to which the lily yields:  
And then a nobler prize I will resign:  
For Sylvia, charming Sylvia, shall be thine!"  
101 Eccl.3.106-7

101 "The turf with rural dainties shall be crown'd,"  
Eccl.1.81

104 "And from the Pleiads fruitful showers descend,"  
G.1.138

#### Summer

8 "And Jove consented in a silent shower,"  
Eccl.7.60

15 "not to the deaf I sing"  
Eccl.10.8

21 "The sultry Sirius burns the thirsty plains,"  
Aen.3.141

23 "Where stray ye, Muses! in what lawn or grove,  
While your Alexis pines in hopeless love?"  
Eccl.10.9-12

27 "As in the crystal spring I view my face,  
Fresh rising blushes paint the watry glass;"  
Eccl.2.26

35 "Let other swains attend the rural care,  
Feed fairer flocks, or richer fleeces sheer:"  
Eccl.3.38-9

39 "That flute is mine which Colin's tuneful breath  
Inspir'd when living, and bequeath'd in death:" Eccl.2.36-7

41 "this pipe, the same  
That taught the groves my Rosalinda's name."  
Eccl.2.31

50 "Rough satyrs dance, and Pan applauds the song:"  
Eccl.6.27

60 "Descending gods have found Elysium here."  
Eccl.10.18.

67 "This harmless grove no lurking viper hides,"  
Eccl.3.93

72 "mossy fountains" Eccl.7.45

80 "And winds shall waft it to the powers above:"  
Eccl.2.68

81 "But would you sing and rival Orpheus' strain,  
The wondering forests soon should dance again;"  
Eccl.6.30



- 91 "On me Love's fiercer flames for ever prey,  
By night he scorches, as he burns by day."  
Ecl.8.90

## Autumn

- 15 "When tuneful Hylas, with melodious moan,  
Taught rocks to weep, and made the mountains groan."  
Ecl.6.43-4
- 35 "Where'er my Delia flies," Ecl.8.53
- 67 "Oft on the rind  $\frac{1}{2}$  carv'd her amorous vows,"  
Ecl.10.54
- 83 "What eyes but hers, alas, have power to move!"  
Ecl.3.103
- 89 "I know thee, Love! on foreign mountains bred,"  
Ecl.8.44ff
- 90 "Wolves gave thee suck, and savage tigers fed."  
Aen.4.366-7

## Winter

- 13 "Thames heard the numbers as he flow'd along,  
And bade his willows learn the moving song."  
Ecl.6.83
- 26 "Inscribe a verse on this relenting stone:"  
Ecl.5.42
- 31 "Now hung with pearls the dropping trees appear,"  
Ecl.5.28
- 37 "For her the flocks refuse their verdant food,  
The thirsty heifers shun the gliding flood;"  
Ecl.5.24ff
- 48 "Nor fragrant herbs their native incense yield."  
Ecl.5.35ff
- 63 "The trembling trees, in every plain and wood,  
Her fate remurmur to the silver flood;"  
Ecl.5.28
- 69 "But see! where Daphne wondering mounts on high  
Above the clouds, above the starry sky!" Ecl.5.56
- 72 "To thee, bright goddess, oft a lamb shall bleed,"  
Ecl.1.18
- 76 "But see, Orion sheds unwholesome dews;"  
Aen.1.535
- 77 "Arise, the pines a noxious shade diffuse;" Ecl.10.75-6
- 78 "Sharp Boreas blows" Ecl.7.51 "Boreas-frogora"
- 79 "Time conquers all, and we must time obey."  
Ecl.10.68



'Essay On Criticism' (1711)

Ep.1.34 "If Maevius scribble in Apollo's spite,  
There are who judge still worse than he can write,"  
Ecl.3.90 "Qui Bavium non odit, amet tua carmina, Maevi"

Ep.2.172 "Not so when swift Camilla, scours the plain,  
Flies o'er th' unbending corn, and skins along the main."  
Aen.7.803ff.

Ep.3.148 "Cremona now shall ever boast thy name,  
As next in place to Mantua, next in fame!"

Ecl.9.27-8 "Vare, tuum nomen, superet, modo Mantua nobis,  
Mantua, vae, miserae nimium vicina Cremonae,"

'The Messiah'- published 1812 in the 'Spectator'. In imitation of  
Vergil's Pollio. The P opnamental parts of Vergil become  
the subject matter in Pope.

Invocation as in the 'Pollio'

8 "A Virgin shall conceive, a Virgin bear a Son"  
Ecl.4.6-9

15 "All crimes shall cease, and ancient fraud shall fall;"  
Ecl.13-14

16 "Returning Justice lift aloft her scale;"  
Ecl.4.6

17 "Peace o'er the world her olive wand extend,"  
G.2.425

23 "See Nature hastes her earliest wreaths to bring  
With all the incense of the breathing spring."  
Ecl.4.18-20

29 "Hark! a glad voice the lonely desert cheers;  
Prepare the way! a God, A God appears!"  
Ecl.4.48-9

48 "And Hell's grim tyrant feel th' eternal wound"  
Aen.1.36

67 "The swain in barren deserts with surprise  
See lilies spring, and sudden verdure rise;"  
Ecl.4.28-30

77 "The lambs with wolves shall graze the verdant mead  
And boys in flow'ry bands the tigers lead;  
The steer and lion at one crib shall meet,  
And harmless serpents lick the pilgrim's feet."  
Ecl.4.21-2;24-5



The Rape Of The Lock<sup>1</sup> in 1712 this greatest mock heroic was published  
 in two cantos afterwards expanded into five.  
 Addison called it 'merum sal'. A parody on Vergil  
 it satirizes the foibles of women.

Imitations:

- 1.55 Aen.6.653-5
- 2.45 Aen.2.794-5
- 2.119 Aen.12.925
- 3.101 Aen.10.501-5
- 3.122 G.1.404ff
- 3.150 Aen.2.237
- 4.1 Aen.4.1
  
- 5.5-6 Aen.4.437f
- 5.72 Aen.12.725f

'Windsor Forest' (1713)

Motto-adaptation from Ecl.6.9-12

- 6 "What muse for Granville can refuse to sing? "  
 Ecl.10.3
  
- 33 "Not proud Olympus yields a nobler sight,"  
 Ecl.5.56
- 91 "Fair Liberty, Britannia's goddess, rears  
 Her cheerful head, and leads the golden years."  
 Ecl.1.28-9;4.6
- 459 "sevenfold Nilus" Aen.6.300
  
- 514 "In brazen bonds shall barbarous Discord dwell:  
 Gigantic Pride, pale Terror, gloomy Care,  
 And mad Ambition shall attend her there:  
 There purple Vengeance, abth'd in gore, retires,  
 Her weapons blunted, and extinct her fires:  
 There hated Envy her onw snakes shall feel,  
 And Persecution mourn her broken wheel:  
 There Faction roar, Rebellion bite her chain,  
 And gasping Furies thirst for blood in vain."  
 Aen.6.274-281
- 527 "My humble Muse, in unambitious strains,  
 Paints the green forests and the flowery plains,"  
 Ecl.1.2;6.8
  
- 529 "Where Peace descending bids her olives spring,"  
 G.2.425



'The Temple Of Fame' (1715) "The wars of Troy were round the pillar seen  
 here Hector, glorious from Patroclus' fall;  
 here dragg'd in triumph round the Trojan wall." Aen. 1. 483  
 "A golden column next in rank appear'd;  
 On which a shrine of purest gold was rear'd;  
 Finish'd the whole, and labour'd every part,  
 With patient touches of unwearied art.  
 The Mantuan there in seler triumph sat,  
 Compos'd his posture, and his looks sedate.  
 On Homer still he fix'd a reverend eye,  
 Great without pride, in modest majesty.  
 In living sculpture on the sides were spread  
 The Latian wars, and haughty Turnus dead; Aen. 7-12  
 Eliza stretch'd upon the funeral pyre; Aen. 4. 646ff  
 Aeneas lending with his aged sire: Aen. 2. 721ff  
 Troy flam'd in burning gold, and o'er the throne Aen. 2  
 'Arms and the man' in golden ciphers shone." Aen. 1. 1

### 'An Essay On Man'

Ep. 3. 1. 16 "One all-extending, all-preserving, soul  
 Connects each being, greatest with the least"  
 Aen. 6. 726-7 "Spiritus intus alit, totanque infusa  
 per artus  
 Mens agitat molem et magno se corpore miscet."

Ep. 4. 1. 73 "O sons of earth! attempt ye still to rise  
 By mountains pil'd on mountains to the skies?  
 Heaven still with laughter the vain toil surveys,  
 And buries madmen in the heaps they raise:"  
 Cf, G. 1. 277ff.

### 'Moral Essays'

Ep. 1. 2. 5-2 "Just as the twig is bent the tree's inclin'd" Ep. 2. 272  
 Ep. 3. 45 "A leaf, like Sibyll's, scatter'd to and fro"  
 Our fates and fortunes as the winds shall blow;"  
 Aen. 3. 443ff.

### 'Donne's Satires'

Epilogue, Dialogue 2 "To Cato, Virgil paid one honest line" Aen. 8. 67

'The Dunciad'-begun in 1727 and published in 1742 with the fourth book  
 th 'New Dunciad'-the first three books a satire on the  
 stupidity of writers, the fourth on education, philosophy and science. Imitations:

#### Book 1

41-2 Aen. 1. 6-7  
 140 G. 2. 82  
 166 Ec. 1. 8. 11  
 195 Aen. 2. 641-2  
 197-8 Aen. 2. 291-2  
 202 Aen. 10. 773  
 229 Aen. 3. 320ff 211-2 - Aen. 8. 655-6  
 250 Aen. 2. 310-12  
 263 Aen. 2. 591-2  
 269 Aen. 1. 12ff



## Book 2

35 Aen.10.636-40  
 39 Aen.12.899-900  
 73 Aen.5.329ff.  
 74 Ecl.6.44  
 108 Aen.5.357-8  
 111-112 Aen.6.701-2  
 114 Aen.6.74-5  
 141-2 Aen.5.350-1,358  
 151 Aen.1.459-460,488  
 158 Aen.5.285  
 165 Aen.5.314

169-170 Aen.5.430-1  
 181-2 G.4.371-3  
 223.225 Aen.6.847ff  
 243 Ecl.3.108-9  
 260 G.3.45  
 262ff Aen.7.516-7  
 273 G.1.482,4.372-3  
 293 Ecl.6.44  
 302 Aen.5.541  
 347 Ecl.6.64ff  
 380-1 Ecl.7.4-5

## Book 3

7-8 Aen.7.90-1  
 15 Aen.6.262ff  
 23 Aen.6.703ff  
 24 Aen.6.679ff  
 31-2 Aen.6.300ff  
 54 Ecl.8.11-2  
 117-8 Ecl.6.45  
 131 Aen.6.784ff  
 139 Aen.6.760-1  
 141 Ecl.4.17  
 145 Aen.6.882-3

147 Aen.7.759-60  
 150 Aen.6.842-3  
 177 Aen.6.832ff  
 179 Aen.6.826-7  
 185 Aen.6.808ff  
 224 Aen.6.641  
 256 Aen.6.586  
 312 Aen.7.312  
 319-20 Aen.6.791ff  
 340 Aen.6.893ff

## Book 4

65 Aen.6.287  
 210 Aen.2.44  
 332 Aen.3.88  
 492 Ecl.6.14  
 621 Aen.11.664-5

## Horace

In 'An Essay On Criticism' Pope says:

Horace still charms with graceful negligence,  
 And without method talks us into sense;  
 Will, like a friend, familiarly convey  
 The truest notions in the easiest way.  
 He who, supreme in judgment as in wit,  
 Might boldly censure as he boldly writ,  
 Yet judg'd with coolness, though he sung with fire;  
 His precepts teach but what his works inspire."

(Part 3)

## 'Pastorals'

1.55 "But feigns a laugh to see me search around,  
 And by that laugh the willing fair is found."  
 C.1.9.21-2



'Ode For Music On St. Cecilia's Day'

"And seas, and rocks, and skies rebound  
To arms, to arms, to arms!"

"neu populus frequens  
Ad arma cessantes, ad arma  
Concitet"

C1.35.14-6

"But hark! he strikes the golden lyre:  
And see! the tortur'd ghosts respire:"

C12.13.35-6

'Ode On Solitude'-Compare Epode 2.

"There let me live, unseen, unknown,"

Ep1.18.103 "secretum iter et fallentis semita vitae"

'An Essay On Criticism' - opens with a statement of the rules on which taste is founded, discusses the limits of dependence on personal judgment and the reverence due to the rules laid down by the ancients.

1.12401 "Be Homer's works your study and delight,  
Read them by day, and meditate by night;"  
A,P.268-9

'Windsor Forest'

414 "But, as the world, harmoniously confus'd:  
Where order in variety we see,  
And where, though all things differ, all agree."  
Ep.1.12.19 "rerum concordia discors"

335 "Happy next him, who to the shades retires,  
Whom Nature charms, and whom the Muse inspires:  
Whom humbler joys of home-felt quiet please,  
Successive study, exercise, and ease."  
Cf. Epode 2; Ep.1.18.109ff Sat.1.6.60ff

367 "I seen through consecrated walks to rove;"  
C.3.4.6-7 "pios-lucos"

500 "And seas but join the regions they divide;"  
C.1.3.21-3

'The Temple Of Fame'

"Here Orpheus sings; trees moving to the sound  
Start from their roots, and form a shade around:



Amphion there the loud creating lyre  
Strikes, and beholds a sudden Thebes aspire!"

A|P.1392ff

"here happy Horace tun'd th' Ausonian lyre  
To sweeter sounds, and temper'd Pindar's fire;  
Pleas'd with Alcaeus' manly rage t'infuse  
The softer spirit of the Sapphic Muse."

C.1.26.10 "hunc fidibus novis,  
Hunc Lesbio sacrare plectro"

'An Essay On Man'

1.3.1 "Heaven from all creatures hides the book of fate,  
All but the page prescrib'd, their present state:"  
C.3.29.29-30

1.3.9 "O blindness to the future! kindly given,  
That each may fill the circle mark'd by heaven;"  
C.3.29.29-34

1.3.30 "Some happier island in the watery waste"  
Epode 16.42

1.4.14 "Men would be angels, angels would be gods"  
Ep.1.14.11-13

2.5.59 satire on the stages of life Cf.A.P.157-179

3.1.63 "The creature had his feast of life before;  
Thou too must perish when thy feast is o'er!"  
Ep.2.2.211-215

4.16 (happiness)"'Tis nowhere to be found, or everywhere;" Ep.1.11,  
4.55 "All nature's difference keeps all nature's peace." 29-30  
Ep.1.12.19

4.66 "Fortune her gifts may variously dispose,  
And these be happy call'd, unhappy those;  
But Heaven's just balance equal will appear,  
While those are plac'd in hope and these in fear:  
Not present good or ill the joy or curse,  
But future views of better or of worse."  
C.2.10.15-6;3.29.49ff

4.237 "What's fame? a fancied life in others' breath;"  
Ep.2.1.177

4.260 " 'Tis but to know how little can be known;  
To see all others' faults, and feel our own:"  
Ep.2.2.126-8

4.331 "Slave to no sect, who takes no private road,  
But looks through nature up to nature's God" Ep.1.1.16-19



'Moral Essays'-Motto from Sat.1.10.9-14.

1.2.51 " 'Tis education forms the common mind"

C.4.4.33-4

Ep. 3. 9 "Opine, that nature, as in duty bound,  
Deep hid the shining mischief under ground": C. 3.3.49-50  
Ep.3.79 "What riches give us let us then inquire: *inheriting at picnics at*  
Meat, fire, and clothes. What more? Meat, clothes, and fire."  
Sat.1.1.65-75

'Donne's Satires' -Motto ,Sat.1.10.56-59

2.11 "Yet like the papist's is the poet's state"  
Ep.2.1.68

Epilogue To The Satires, Dial.1.

Dial.1. "Not twice a twelvemonth you appear in print,  
And when it comes, the court see nothing in't:"  
Sat.2.3.1-4

" 1 "'Tis all from horace; Horace long before ye  
Said 'Tories call'd him whig, and whigs a tory;'  
And taught his Romans, in much letter metre,  
'To laugh at fools who put their trust in Pater.'" *L*  
Sat.2.1.34

'Epistle To Dr Arbuthnot'

3 "The dog-star rages" Sat.1.10.16

40 "Tis saving counsel" "Keep your piece nine years" A.P.393

33 "Thou stand'st unshook amidst a bursting world"  
C.3.3.7-8

'Horatian Imitations' Motto, Ep.2.2.124

Pope's satire lacks the urbanity of Horace. He writes because "fools rush into his head" (Sat.2.1.14) and his weapon -sa- satire- he wears only in a "land of Hectors, thieves, etc" (Sat.2.1.73-4) an enlargement of Horace's "infestis latronibus" (Sat.2.1.42). Peace is his dear delight (Sat.2.1.77) as it was to Horace (Sat.2.1.44) and like Lucilius in the same satire (2.1.70) Pope dedicates himself "To Virtue only and her friends a friend" (Sat.2.1.119). Sat.2.1 contains transpositions, English substitutions and allusions to enemies. In Satire 2.2. Pope follows Horace more closely than in the first imitation. Here, English dishes are substituted for Roman dishes. Pope also completed the imitation of Sat.2.6 begun by Swift in 1714. Ep.1.1 is a spiritless imitation with weak variations from Horace. In line 13, Pope vents satire upon himself:  
"Friend Pope! be prudent, let your Muse take breath,  
And never gallop Pegasus to death:"  
with which compare Horace, Ep.1.1.8.



Epistle 1.6 is in Pope's most characteristic manner. Horace's easy treatment of the race for honors, wealth etc. gave Pope a chance to satirize like vices of his day. <sup>Ch. 1.7 also imitated</sup> In Epistle 2.1 Pope uses more freedom in his adaptation of the original. He brings in ingenious parallels but follows Horace closely in his satire on the stage. The Italian Opera was satirized bitterly by Pope. The eulogy of the reign of Augustus Pope converts into an ironical onslaught on the English king. Epistle 2.2 is not a good adaptation. Other imitations were First and Ninth Odes of the Fourth Book of Horace. The years 1733-1737 were devoted to these imitations.

### 'The Dunciad'

- 1.47 "Fierce champion Fortitude, that knows no fears,  
Of hisses, blows, or want, or loss of ears:"  
Sat.2.7.84 "Quem neque pauperies, neque mors, neque  
vincula terrent."
- 2.60 A.P.417
- 3.246 "Whales sport in woods, and dolphins in the skies:"  
A.P.130 "delphinum silvis appingit, fluctibus aprum"
- 3.251 "Son, what thou seek'st is in thee!"  
Ep.1.11.29-30 "Quod petis hic est,  
est Ulubris, animus si te non deficit aequus."
- 4.284 "A dauntless infant! never scar'd with God"  
C.3.4.20 "sine Dis animosus Infans"
- 4.354 "grant me still to cheat!  
O may thy cloud still cover the deceit"  
Ep.1.16.60-2 "Da, pulchra Laverna,  
da mihi fallere,  
noctem peccatis et fraudibus objice nubem."

*"Epistle To Mr. Addison": "See the wild waste of all-devouring years!  
To Mrs. Marcha Blount's 'Loves and Faces' Ovid Am. C. 4. 9. 18-9 'non semel Phis [Verata]  
(Under the Umbels of Victoria) for C. 1. 4. 5-6.*

Among Pope's translations are found-Epistle 15, Sappho to Phaon; The Fable Of Dryope (Met.9.324-393) and 'Vertumnus And Pomona' (Met.14.624-697). Ovidian Imitations:

*64 St. Cecilia's Day*  
*"Morphew's rouses from his bed" Met. 11.635*  
*'Pastorals' "Listening Envy drops her snakes" Met 2.769-70.*

- 1.62 "And trees weep amber" Met.2.364ff.
- 2.61 "In woods bright Venus with Adonis stray'd," Met.10.533  
And chaste Diana haunts the forest-shade" Met.3.155f
- 4.25 "golden darts" Met.1.470
- 4.41 "In hollow caves sweet Echo silent lies"  
Met.3.394



# 'The Rape Of The Lock'

- 1.69-70 "For spirits, freed from mortal laws, with ease  
Assume what sexes and what shapes they please."  
Met.15.456ff
- 3.171 "What Time would spare, from steel receives its date," X  
Met.1.140ff
- 4.81 "A wondrous bag with both her hands she binds,  
Like that where once Ulysses held the winds;"  
Met.14.225ff.
- 5.25 "frail beauty must decay"  
Ars Amat.2.113-4 "Forma bonum fragilest, quantum-  
que accedit ad annos,  
Fit minor et spatio carpitur  
ipsa suo."
- 5.65 "Thus on Maeander's flowery margin lies  
Th' expiring swan, and as he sings he dies."  
Her.7.3-4:  
"Sic ubi fata vocant, udis abiectus in  
herbis  
Ad vada Maeandri concinit albus olor;"
- 5.125 "(So Rome's great founder to the heavens withdrew,  
To Proculus alone confess'd in view)  
A sudden star, it shot through liquid air,  
And drew behind a radiant trail of hair."  
Met.15.849-50.

## 'Windsor Forest'

- 37 "See Pan with flocks, with fruits Pomona crown'd,  
Here blushing Flora paints the enamell'd ground,"  
Pan(Fasti 2.271ff); Pomona,(Met.14.625,627) Flora,Fasti  
5.197-9
- 247 "Phoebus' fiery car" Met.2.106ff,120ff
- 283 "Pan saw and lov'd, and, burning with desire,  
Pursued her flight;"  
Cf story of Daphne, Met.1.531-2
- 287 "Not half so swiftly the fierce eagle moves,  
When thro' the clouds he drives the trembling doves;  
As from the god she flew with furious pace,  
Or as the god, more furious, urg'd the chase:  
Now fainting, sinking, pale, the nymph appears;  
Now close behind, his sounding steps she hears;  
And now his shadow lengthen'd by the setting sun;  
And now his shorter breath, with sultry air,  
Pants on her neck, and fans her parting hair."  
Met.1.533ff.



'The Temple Of Fame'

"In shaggy spoils here Theseus was beheld, Met.7.434ff,  
And Perseus dreadful with Minerva's shield: Met.4.782-3  
There great Alcides, stooping with his toil, Met.9.182ff  
Feasts on his club, and holds th' Hesperian spoil:" Met.9.180  
club, Met.9.236

'An Essay On Man'

1.3.19 "Hope springs eternal in the human breast"  
Ex Pont.1.6.31ff

2.3.12 "But strength of mind is exercise not rest;"  
Ex Pont.2.7.75-6 "animus tamen omnia vincit;  
Ille etiam vires corpus habere facit."

'Moral Essays'

1.2.51 "'Tis education forms the common mind;"  
Ex Pont. 2.9.47-8 "Adde, quod ingenuas didicisse  
fideliter artes  
Emollit mores, nec sinit esse  
feros."

'Song By A Person Of Quality'

"Thus the Cyprian goddess weeping,  
Mourn'd Adonis, darling youth: Met.10.725ff.  
Him the boar, in silence creeping,  
Gor'd with unrelenting tooth." Met.10.715-6.

'The Dunciad'

1.245 "And thrice he lifted high the birthday brand,  
And thrice he dropt it from his quivering hand;"  
Met.8.462-3

2.83 "A place there is betwixt earth, air, and seas,  
Where, from ambrosia, Jove retires with ease."  
Met.12.39-40

2.285 "Then sighing, thus, 'And am I now threescore?"  
Met.15.229ff.

2.384 "The heroes sit, the vulgar form a ring"  
Met.13.1 "Consedere duces, et vulgi stante corona."

3.315 "In flames like Semele's" Met.3.309

4.427 "It fled, I follow'd; now in hope, now pain;  
It stopt, I stopt; it mov'd, I mov'd again. "  
Met.3 .497ff.

4.518f "One casts his eyes  
Up to a star, and like Endymion dies:"  
EP.17.(18) 61ff alludes to the myth.



4.590 "Or draw to silk Arachne's subtle line;"  
Met.6.144-5. Arachne transformed to a  
spider for presuming to vie  
with Minerva.

4.637 "As Argus' eyes, by Hermes' wand oppress,  
Clos'd one by one to everlasting rest;"  
Met.1.713ff.

### Juvenal

'An Essay On Man'

1.6.33 "Who finds not Providence all good and wise,  
Alike in what it gives and what denies?"  
Cf. Sat.10.346ff.

2.1.1 "Know then thyself" Sat.11.27 "E caelo descendit γῆν θι, σκαυτόν  
Figendum et memori tractandum pectore

4.179 "The soul's calm sunshine and the heartfelt joy,  
Is virtue's prize."  
Juv.10.363-4 "semita certe  
Tranquillae per virtutem patet unica vitae"

'Satires of Dr. Donne'

2.27 "Those write because all write, and so have still  
Excuse for writing, and for writing ill."  
Cf. Sat.1.1ff; 1.17f.

4.224 "Wants reach all states; they beg but better drest,  
And all is splendid poverty at best."  
Sat.3.100 "Natio comoda est"

### Cicero

'An Essay On Criticism'

1.15 "Let such teach others who themselves excel;  
And censure freely who have written well,"  
"Qui scribit artificiose, ab aliis commode scripta  
facile intellegere poterit" Ad Herenn. 4.Cap.4

1.20 "Most have the seeds of judgment in their mind."  
Omnes tacito quodam sensu, sine ulla arti, aut  
ratione, quae sint in artibus ac rationibus recta  
et prava dijudicant." De Orat. 3.Cap.50

1.33 "Those rules of old, discover'd, and devis'd,  
Are nature still, but nature methodiz'd:"  
"Nihi est quod ad artem redigi posset, nisi ille prius,  
qui illa tenet, quorum artem instituere volt, habet illam  
scientiam, ut ex iis rebus quarum ars nondum sit,  
artem efficere possit. De Orat. 1.Cap.41



"Omnia fere, quae sunt conclusa nunc artibus, dispersa et dissipata quondam fuerunt, ut in musicis. Adhilitast igitur ars quaedam extrinsecus ex alio genere quodam, quod sibi totum philosophi assumunt quae rem dissolutam divolsamque conglutinet, et ratione quadam constringeret." De Orat. 1. Cap. 42

# 'An Essay On Man'

1.6.30 "stunn'd him with the music of the Spheres" De Re Pub. 6. 18.

19 "Hic vero tantus est totius mundi incitissima conversione sonitus, ut cum aures hominum capere non possint,"

4.21 "Some place the bliss in action, some in ease,  
Those call it pleasure, and contentment these; "  
Cf De Fin. 3. Cap. 8-9 on the "summum bonum "

4.309 "Know then this truth, ( enough for man to know),  
"Virtue alone is happiness below;"  
The only point where human bliss stands still,  
And tastes the good without the fall to ill;"  
Cf De Fin. 3.8 "Ex quo intellegitur idem illud, solum bonum esse, quod honestum sit, idque esse vivere: honeste, id est cum virtute, vivere."  
"Qui autem in virtute summum bonum ponunt, praeclare illi quidem, sed haec ipsa virtus amicitiam et gignit et continet, nec sine virtute amicitia esse ullo pacto potest." De Amicitia 7.20

## Quintilian

# 'An Essay On Criticism'

1.25 "So by false learning is good sense defac'd."  
"Plus sine doctrina prudentia, quam sine prudentia valet doctrina." P

1.143f "Music resembles poetry; in each  
Are nameless graces which no methods teach,"  
"Non ratione aliqua, sed motu nescio an inerrabili judicatur. Neque hoc ab ullo satis explicari puto licet multi tentaverint. 6.

1.180 "Nor is it Homer nods, but we that dream"  
"Modeste ac circumspecto iudicio de tantis viris damnant quod non intelligunt. Ac si necesse gentibus placere, quam multa displicere maluerim."

2.33 "A perfect judge will read each work of wit  
With the same spirit that its author writ;  
Survey the whole, nor seek slight faults to find!"  
"Diligenter legendum est ac paene ad scribendi



sollicitudinem: Nec per partes modo contraria sunt omnia  
sed perfectus liber utique ex integro resumendus."

- 2.124 "Some by old words to fame have made pretence,  
Ancients in phrase, mere moderns in their sense:"  
"Opus est ut verba a vetustate repetita neque cicilia  
sint, neque manifesta, quia nil est odiosius affectat-  
ione nec utique ab ultimis repetita temporibus. Oratio  
cujus summa virtus est perspicuitas, quam sit vitiosa  
si egerat interprete? Ergo ut novorum optima erunt  
maxime vetera, ita veterum maxime nova."

Lucretius

'The Rape Of The Lock'

- 1.57 "For when the fair in all their pride expire,  
To their first elements their souls retire."  
The sprites of fiery termagants in flame  
Mount up, and take a salamander's name."  
"haud igitur penitus pereunt quaecumque videntur,  
quando aliud ex alio reficit natura nec ullam  
rem gigni patitur nisi morte adiuta aliena."  
1.262-5.

'An Essay On Man'

- 1.245 "thy mother earth" 1.251 "matris terrae"  
1.9.9 "All are but parts of one stupendous whole,  
Whose body Nature is, and God the soul;"  
"terras et solem et caelum, mare sidera lunam,  
corpore divino debere aeterna manere,"  
1.115-6

'The Dunciad'

- 4.478 "Make God man's image; man, the final cause;  
Find virtue local, all relation scorn,  
See all in self, and but for self be born:  
*Of thought so doubtful as of soul and will. 2.7-8: "munita -*  
O hide the God still more! and make us see *edicta doctrina sapientis*  
Such as Lucretius drew, a god like thee: *templum serena."*  
Wrapt up in self, a god without a thought,  
Regardless of our merit or default."

1.146ff "Hunc igitur terrorem animi tenebrasque neces-  
sest

non radii solis neque lucida tela diei  
discutiant, sed naturae species ratioque.  
principium cuius hinc nobis exordia sumet,  
nullam rem e nilo gigni divinitus unquam."

3.18ff "apparet divum numen sedesque quietae  
quas neque concutiant venti nec nubila nimbis  
aspergunt



3.23f/omnia suppeditat porro natura neque ulla  
res animi pacem delibat tempore in ullo."

### Catullus

#### 'The Rape Of The Lock'

3.171 "What Time would spare, from steel receives its date,"

3.177 "What wonder then, fair nymph! thy hairs should feel

The conquering force of unresisted steel?"

"Quid facient crines, cum ferro talia cedant?

Iuppiter, ut Chalybon omne genus pereat,

Et qui principio sub terra quaerere venas

Institit ac ferri frangere duritiem!"

C.66.47-50.

5.129 "Not Berenice's locks first rose so bright,  
The heavens bespangling with dishevell'd light."

"caelesti in lumine vidit

E Beroniceo vertice caesariem

Fulgentem clare," 66.7-9.

#### 'The Dunciad'

4.362 "Now see an Attys" 63.1ff "Attis"

4.405 "Fair from its humble bed I rear'd this flower,  
Suckled, and sheer'd, with air, and sun, and shower.

(409) and nam'd it Caroline!

Each maid cried charming! and each youth divine!

(113) Now prostrate! dead! behold that Caroline:

No maid cries charming! and no youth divine!"

"Ut flos in saeptis secretus nascitur hortis,

Ignotus pecori, nullo convulsus aratro,

Quem mulcent aurae, firmat sol, educat inter

M Multi illum pueri, multae optavera puellae:

Idem cum tenui carptus defloruit ungui,

Nulli illum pueri, nullae optavere puellae,"

63.39-44

### Propertius

#### 'The Dunciad'

4.215 "Roman and Greek grammarians! know your better;  
Author of something yet more great than letter;"

"Cedite, Romani scriptores, cedite Graei

Nescioquid majus nascitur Iliade."

El.3.34.65-6.

#### Tibullus

4.532 "Cimmerian gloom" El.4.1.64

"Cimmerion etiam obscuras accessit ad arces,

Quis numquam candente dies adparuit ortu,"



Martial

'The Rape of The Lock'

Motto-Epigram.12.84:

"Nolueram, Belinda, tuos violare capillos,  
Sed iuvat hoc precibus me tribuisse tuis."

Belinda substituted for Polytime of the Latin  
epigram.

Pliny(Secundus)

'Donne's Satires'

4.184

"Oh quickly bear me hence  
To wholesome solitude, the nurse of sense,  
Where contemplation prunes her ruffled wings,"  
"O rectam sinceramque vitam, o dulce otium honestumque  
ac paene omni negotio pulchrius! O mare, o litus, verum  
secretumque-----Proinde tu quoque strepitum istum  
inanemque discursum et multum ineptos labores, ut  
primum fuerit occasio, relinque teque studiis vel otio  
trade." Ep.1.9

Plautus

'An Essay On Man'

4.279

"Is yellow dirt the passion of thy life?  
Look but on Gripius"

Gripius, a character in the 'Rudens' 935; his avaricious  
dreams are related in 11.930ff of the Rudens.

Terence

'Donne's Satires'

Epilogue-Dial.2.207 "And mine as man, who feel for all mankind"  
"Homo sum: humani nil a me alienum puto"  
Heaut.77



John Pomfret a minor poet of the Restoration in 1699 published his 'Choice' in praise of a sequestered life and written in the conversational style of Horace. Just as Horace in Sat.2.6.1ff prayed for a piece of land not over large, with a garden, a clear spring of water near the house, and a slip of wood beyond, so Pomfret wishes:

"Near some fair town--a private seat,  
Built uniform, not little, nor too great;  
Better, if on a rising ground it stood;  
On this side fields, on that a neighbouring wood.  
It should within no other things contain,  
But what are useful, necessary, plain:  
Methinks 'tis nauseous; and I'd ne'er endure  
The needless pomp of gaudy furniture.  
A little garden, grateful to the eye;  
And a cool rivulet ran murmuring by:  
On whose delicious banks a stately row  
Of shady limes, or sycamores, should grow.  
At th' end of which a silent study plac'd,  
Should be with all the noblest authors grac'd:  
Horace and Virgil, in whose mighty lines  
Immortal wit, and solid learning, shines;  
Sharp Juvenal, and amorous Ovid too,  
Who all the turns of love's soft passion knew:  
He that with judgment reads his charming lines,  
In which strong art with stronger nature joins,  
Must grant his fancy does the best excel;  
I'd have a clear and competent estate,  
That I might live genteely, but not great:  
As much as I could moderately spend;  
A little more, sometimes t'oblige a friend.  
Nor should the sons of Poverty repine  
Too much at Fortune, they should taste of mine;  
And all that objects of true pity were,  
Should be reliev'd with what my wants could spare;  
For that our Maker has too largely given,  
Should be return'd in gratitude to Heaven.  
A frugal plenty should my table spread;  
With healthy, not luxurious, dishes spread:  
Enough to satisfy, and something more,  
To feed the stranger, and the neighbouring poor."

Horace's praise of the golden mean, his invitation to Maecenas to come and drink his well stored Sabine wine and his contrast of sweet country quiet with the ostentation of town society all have a parallel in Pomfret's hospitable cellar, his enjoyment of the conversation of his male friends and his horror of litigation as the enemy of quiet.

Inspired by admiration of the dramatic contrasts of Lucan's rhetoric and not by sympathy with his political tendencies as was Thomas May, Nicholas Rowe (1674-1718) translated the 'Pharsalia' excellently in the reproduction of the speeches, improving on the extravagances of the original but falling below in the solemn and elevated parts, and in every way improving upon May.

John Philips another minor poet, in his 'Cider' showed himself a master of all the arts by which Virgil and the best didactic poets elevate their subject above its ordinary level.



His instructions to the farmer concerning the choice of soil for an orchard is happily imitated from Vergil.

*John Hughes* William Walsh imitated Vergil in his eclogues and  
Horace C.3.3; Christopher Pitt translated part of the second book of  
Statius, Horace C.1.12, 1.22, paraphrased C.2.3, C.4.3 and imitated  
Horace Ep.2.19; Sir Richard Blackmore in his epic 'The Creation'  
attacks Lucretius:

Now let us, as 'tis just, in turn prepare  
To stand the foe, and wage defensive war.  
Lucretius first, a mighty hero, springs  
Into the field, and his own triumph sings.  
He brings, to make us from our ground retire,  
The reasoner's weapons, and the poet's fire.  
The tuneful sophist thus his battle forms,  
Our bulwark thus in polish'd amour storms:  
To aprent Matter things their being owe,  
Because from nothing no productions flow;  
And, if we grant no pre-existent seed,  
Things, different things, from what they do,  
might breed,  
And anything from anything proceed;  
The spicy groves might Scythia's hills adorn,  
The thistle might the amaranth have borne,  
The vine the lemon, and the grape the thorn;  
Herds from the hills, men from the seas,  
might rise,  
From woods the whales, and lions from the skies.  
The elated bard here, with a conqueror's air,  
Disdainful smiles, and bids his foes despair.  
But, Carus, here you use poetic charms,  
And not assail us with the reasoner's arms.  
Where all is clear, you fancy'd doubts remove,  
And what we grant with ease, with labour prove.  
What you would prove, but cannot, you decline;  
But choose a thing you can, and there you shine.  
Tell us, fam'd Roman, was it e'er denied,  
That seeds from such productions are supplied?  
That Nature always must materials find  
For beasts and trees, to propagate their kind?  
All generation, the rude peasant knows,  
A pre-existent matter must suppose,  
But what to Nature first to being gave?  
Tell, whence your atoms their existence have?  
We ask you, whence the seeds constituent spring  
Of evert plant, and every living thing?  
Whence every creature should produce its kind,  
And to its proper species be confin'd?  
To answer this, Lucretius, we'll require  
More than sweet numbers and poetic fire.  
But see how well the poet will support  
His cause, if we the argument retort.  
If Chance alone could manage, sort, divide,  
And, beings to produce, your atoms guide:



If casual concourse did the world compose,  
 And things from hits fortuitous arose;  
 Then any thing might come from any thing;  
 etc.

But, see, the chief does keener weapons choose,  
 Advances bold, and thus the fight renews:

"If I were doubtful of the source and spring  
 Whence things arise, I from the skies could bring,  
 And every part of Nature, proofs, to show  
 The world to gods cannot its being owe;  
 So full of faults is all th' unartful frame."

The objections brought by Lucretius against creation are considered, his atomic theory reviewed and his theory of spontaneous birth expounded.

Matthew Prior the greatest minor contemporary of Pope in 1706 inscribed an 'Ode to the Queen on the Glorious Success of her Majesty's Arms' modelled on Horace and Spenser. He says: "My two great examples, Horace and Spenser, in many things resemble one each other; both have a height of imagination and a majesty of expression in describing the sublime: and both know how to temper those talents, and sweeten the description, so as to make it lovely as well as pompous; both have equally that agreeable manner of mixing morality with their story and that 'curiosa felicitas' in the choice of their diction, while every writer aims at and so few have reached; both are particularly fine in their images and knowing in their numbers." The poem shows the Augustan ideal of harmony in versification. Among his poems imitations of Horace C.3.2, C.4.1 are found, also an imitation of Ep.1.9. Further allusions to Horace are:

#### An Ode

"Take heed, my dear, youth flies apace;  
 As well as Cupid, Time is blind:  
 Soon must those glories of thy face  
 The fate of vulgar beauty find;  
 The thousand loves, that arm thy potent eye,  
 Must drop their quivers, flag their wings, and die."  
 Cf. C.2.11.5ff

#### A Better Answer

"Then finish, dear Chloe, this pastoral war;  
 And let us, like Horace and Lydia, agree:  
 For thou art a girl as much brighter than her,  
 As he was a poet sublimer than me."  
 Cf. C.3.9

#### An English Padlock

"Miss Danae, when fair and young,  
 (As Horace has divinely sung)  
 Could not be kept from Joves embrace  
 By door of steel and walls of brass."  
 Cf. C.3.16.1ff

#### Alma

Horace's phrase is, torret jecur; C.1.13.4



In the same poem (Alma) Lucretius is referred to in a light manner:

"Lucretius keeps a mighty pother  
With Cupid and his fancied mother;  
Calls her great queen of earth and air,  
Declares that winds and seas obey her;  
And, while her honour he rehearses,  
Implores her to inspire his verses.

Yet, free from this poetic madness,  
Next page he says, in sober sadness,  
That she and all her fellow-gods  
Sit idling in their high abodes,  
Regardless of this world below"

Carmen Seculare, For the Year MDCDC refers to Ovid:

Read William's acts, and close the ample book:  
Peruse the wonders of his dawning life;  
How, like Alcides, he began;  
With infant patience calm'd seditious strife,  
And quell'd the snakes which round his cradle ran"  
Ov. Her. 9.21-2

Perseus seem'd less swift in war,  
When, wing'd with speed, he flew through air"  
Met. 4.785

John Gay in 1714 brought out the 'Shepherd's Week' written in quiet parody of pastoral writing. His Lucolicks were the best produced in the Augustan era! He also translated fables from Ovid. Thomas Parnell with 'The Hermit' and 'Satires' written in classical style completes the list of true Augustans. In the works of Ambrose Phillips, William Somerville, and most of all, in Samuel Croxall a reaction against Augustan poetry set in.

Allen Ramsay, although one of the great forces in the new Romantic movement, could not free himself from contemporary thought and along with his nature poetry, published imitations of Horace keeping him (as he himself has explained) or dropping him as he pleased. His imitations are: C. 1.3, 4, 9, 18, 31 and Ep. 1.20. He expressed himself as no other Romanticist dared to do - "Anacreon, Horace, and Waller were poets and had souls warmed with true poetick flame." In the 'Gentle Shepherd' the introduction of didactic observations amidst beautiful and natural touches and the discovery that the shepherds are of noble blood reveal that even in the new Romantic school of poetry the Augustan spirit was to linger.

William Hamilton of Bangour wavered between the two movements, sometimes he expressed himself naturally and sometimes repressed his feelings; sometimes in the midst of a fine nature-passage he wanders off into dreamy moralizing e.g. in 'Contemplation':

"But from these woods, O thou retire!  
Hoodwink'd Superstition dire:  
Zeal, that clanks her iron bands,  
And bathes in blood her ruthless hands;  
Far hence, Hypocrisy, away,  
With pious semblance to betray,  
Whose angel outside fair contains



321  
A heart corrupt, and foul with stains;  
Ambition mad, that stems alone  
The boist'rous surge, with bladders blown;  
Anger, with wild disorder'd pace;  
And malice pale of famish'd face;  
Loud, tongue'd Clamour, get thee far  
Hewn to wrangle at the bar;  
With opening mouths vain Fumour hung;  
And Falsehood with her serpent-tongue;  
Revenge, her bloodshot eyes on fire,  
And hissing Envy's snaky tire;  
With Jealousy, the fiend most fell  
Who bears about his inmate hell;  
Now far apart with haggard mien  
To lone Suspicion list'ning seen,  
Now in a gloomy band appears  
Of sallow Doubts, and pale-ey'd Fears,  
Whom dire Remorse of giant kind  
Pursues with scorpion-lash behind;"

Hamilton also imitated Horace C.1.5, 7, 11, 22, 23, 24, 32, 33; C.2.4, 16; C.4.1  
part of Ep.1.11 and Ep.1.18. He translated the episode of Hausus and  
Mezentius Aen.10.689ff and the passage concerning the Corycian swain  
Georgic 4.127



## Jonathan Swift

While poetry was undergoing a change, in prose, the Augustan movement was at its height with Jonathan Swift the greatest of satirists at its centre. In 'The Battle of The Books' which refers to the long controversy on the relative merits of ancient and modern literature, Swift took the side of the ancients to support his patron Temple. Swift's familiar style is at its best in the imitation of Horace (Ep. 1.7) describing how Consul Philippus amused himself with an unsophisticated Roman. He also paraphrased the sixth satire of the first book of Horace, the fourteenth ode of the first book and the first ode of the second book of Horace. The second ode of the third book from line 13 to the end was translated by Swift and the ninth ode of the fourth book of Horace was rendered freely from line 35 to the end. 'Apollo's Edict' bears resemblances to the first part of the fourteenth ode of the fourth book of Horace. From Ovid (Met. 11.102ff) Swift borrowed 'The Fable of Midas' and from the same author (Met. 8.626ff) the story of Baucis and Philemon which is treated in a burlesque manner. Other references to Ovid are: as follows

'Ode To The Athenian Society'

wandering ---- Delos Met. 6.333

'To Lord Harley, On His Marriage'

"Medusa's snaky locks" Met. 4.784

Diana struck with Endymion's graceful mien  
Ep. 17(18).61ff

'The Progress Of Poetry'

Pegasus Met. 5.262

Hippocrene, Fasti 5.7

'The South-Sea Project'

Pactolus Met. 11.142

'Stella's Birthday'

Janus, Fasti 1.65

'Louisa to Strephon'

Alcides, Met. 9.158ff

'A Love Song'

Adonis wounded by the boar Met. 10.715

'Ode To Science'

Astraea, Met. 1.150

'A Young Lady's Complaint'

the golden fleece Met. 7.155

'To Make A Birth-Day Song'

"Amalthea's horn"

Fasti 5.115ff; Met. 9.88

Perecynthia, Met. 11.16



'Prometheus'

Prometheus chained to the rock, #bidis 281-2

'Epistle To Robert Nugent'

Actaeon's horrid peck, Met.3.200ff

Vergil

'Bouts Rimez'

"Virgil has eternized in song  
The flying footsteps of Camilla;"  
Aen78807ff

'The Legion Club'

Imitations from Aen.6.273ff

## Epigrams

Catullus De Lesbia

"Lesbia for ever on me rails,  
To talk of me she never fails.  
Now, hang me, but for all her art,  
I find that I have gain'd her heart.  
My proof is this: I plainly see,  
The case is just the same with me;  
I curse her every hour sincerely,  
Yet, hang me but I love her dearly."

Cf. C.83

Cf. C.67



Defoe next to Swift in rank, continued the work begun in the field of satire and presented a new phase of the novel in his detailed accounts of everyday life. His 'Journal of the Plague Year' shows the influence of Latin in its style.

Steele and Addison complete the list of lesser lights attending Swift. With Addison and Swift, Steele was identified in the publication of Mr. Bickerstaff's Lucubrations which name he used in the Tatler 1707 which ran to 271 numbers and ceased in 1711. The essays were prefixed with Latin mottoes, the majority of them from Horace, Vergil and Juvenal were almost equally drawn upon, Ovid somewhat, also Martial, Cicero, Terence, Persius, Claudian, Sallust and Lucretius.

Steele's relation with Swift ceased after the discontinuation of the Tatler, but Addison remained a firm friend and the two in 1711 brought out the first number of the Spectator. Of the 555 numbers, 274 were by Addison, 236 from Steele's pen. The Spectator at once became a constant topic for morning conversation at the coffee houses, and started the publication of papers at home and abroad. Addison said of his own paper "I shall be ambitious to have it said of me that I brought philosophy out of closets, libraries, schools, colleges to dwell in clubs and assemblies, at the tea-tables and in the coffee houses." After giving an autobiography of the Spectator, himself and a sketch of the members of the club, Addison and Steele sum up the vices of the age and try to correct the extravagances in dress and behaviour. Criticisms on literary matter are always supported by the authority of the ancients. Addison says "Were I indeed to choose my readers by whose judgment I would stand or fall they should not be such as are acquainted only with the French and Italian critics but also with the ancients and moderns who have written in either of the learned languages. Above all, I would have them well versed in the Greek and Latin poets, without which a man very often fancies that he understands a critic, when in reality he does not comprehend his meaning." Steele's contributions were spontaneous, Addison's studied and graceful. The mottoes from Horace and references to him far outweigh those of other authors. In No. 85 allusion is made to Horace's fiction concerning himself (C. 3.4) and in No. 171 to his admirable description of jealousy (C. 1.13). No. 69 refers to the heroic manner of Camilla's death in the 11th book of the Aeneid, and No. 417 describes the Aeneid as "a well ordered garden, where it is impossible to find out any part unadorned, or to cast our eyes upon a single spot, that does not produce some beautiful plant or flower." The same essay refers to the charming figure of Venus-Ach. 1.406. No. 45 has as a motto "Natio comoda est" (Juv. Sat. 3.109; and No. 115 contains another famous quotation from Juvenal-Sat. 10.356 "mens sana in corpore sano". No. 68 and 225 refer to Cicero, De Amicitia. No. 124 alludes to Plautus, Asinaria 495-"As it is said in the Latin proverb "That one man is a wolf to another" Homo homini lupus. A few mottoes are from Terence, No. 105, Andr. 60-1; No. 160, Eun. 61-3; No. 169, Andr. 62-6; No. 170, Eun. 59-61, 192-6; No. 475 Eun. 57-8; No. 418 alludes to Lucr. 2.11ff. (Addison's contributions). Many of the mottoes and allusions are taken from Vergil, Ovid, Juvenal, Cicero, a few from Persius, Lucan, and Lucretius.

In 1713, Steele started the Guardian which ran to 176 numbers, 82 of them by Steele. Mottoes were prefixed to the papers as in the Spectator. Steele left the completion of the paper to Addison.



and plunged into politics. After Addison, no successor to the paper could be found for forty years.

In the drama, Steele's 'Conscious Lovers' is an imitation of the Andria. In the preface he says "It remains to say a word concerning Terence, and I am extremely surprised to find what Mr Cibber told me prove a truth; that what I valued myself so much upon the translation of him should be imputed to me as a reproach. I was very hardly persuaded to throw away Terence's celebrated funeral and take only the bare authority of the young man's character; and how I have worked it into an Englishman, and made use of the same circumstances of discovering a daughter when we least hoped for one, is humbly submitted to the learned reader."

Act 1: Sc 11

"Sir J. Bevil Let me see, Humphry; I think it is now full forty years since I took thee to be about myself. 35 "te emi, a paruolo"

Sir J. Bev. I took thee for thy gravity and sobriety, in my wild years. 33-4 "in te intellexi sitas,

"Fide et taciturnitate"

Sir J. Bev. Well, Humphry, you know I have been a kind master to you; I have used you for the ingenuous nature I observed in you from the beginning, more like an humble friend than a servant.

35 "Ego postquam te emi, a paruolo ut semper tibi  
Apud me iusta et clemens fuerit seruitus,  
Scis: feci ex seruo ut esses libertus mihi,  
Propterea quod seruibus liberaliter:"

Humph. I humbly beg you'll be so tender of me as to explain your commands, sir, without any farther preparation.

45 "Quin tu uno verbe die, quid est quod uelis?"

Sir J. Bev. I'll tell thee, then: In the first place, this wedding of my son's in all probability-shut the door-will never be at all

46 "Ita faciam, hoc primum in hac re praedico tibi:

Quas credis esse has, non sunt uerae nuptiae."

Humph. How, sir! not be at all? for what reason is it carried on in appearance?

48 "Quor simulas igitur?"

Sir J. Bev. Honest Humphry, I have patience; and I'll tell thee all in order. I have myself, in some part of my life, lived (indeed) with freedom, but, I hope, without reproach. Now, I thought liberty would be as little injurious to my son; therefore, as soon as he grew towards man, I indulged him in living after his own manner. I knew not how, otherwise, to judge of inclination; for what can be concluded from a man under restraint and fear?

an exact imitation of 48-54

Humph. You have ever acted like a good and generous father, and he like an obedient and grateful son.

36 "Sapienter uitam instituit."

Sir J. Bev. Nay, his carriage is so easy to all with whom he converses, that he is never assuming, never prefers himself to others; nor ever is guilty of that rough sincerity which a man is not called to and certainly discredits most of his acquaintance; and, short, Humphry, his reputation is such that he is the only one



that old Sealand, the great India merchant, has offered his only daughter, and sole heiress to that vast estate of his, as a wife for him! You may be sure I made no difficulties, the match was agreed on, and this very day named for the wedding.

62 "Sic uita erat: facile omnis perferre ac peti;  
Cum quibus erat quomque una, eis sese dederat;  
Eorum studiis obsequi aduersus nemini,  
Numquam praeponebat se illis; ita ut facillime  
Sine invidia laudem inuenias et unico laetor,

89 Quid uerbis opus est? haec fana impulsus Chirones

Utro ad me uenit, unicam gnatam suam

Cum dote summa filio uxorem ut daret.

Placuit: despondi. hic nuptiis dictus dies."

Humph! What hinders the proceeding? "

103 "Quid igitur obstat, quor non fiant?"

A masquerade takes the place of the funeral of Chrysis sister of Glycërium. The lady swoons away and from the son's attitude toward her, the father discovers the concealed lovers.

Cf. Andr. 132-6

" Sir J. Bev! Her uncommon air, her noble modesty, the dignity of her person, and the occasion itself, drew the whole assembly together, and I soon heard it buzzed about she was the adopted daughter of a famous officer who had served in France. Now this unexpected and public discovery of my son's so deep concern for her--

Cf. Andr. 119-123

Humph! Was what, I suppose, alarmed Mr. Sealand, in behalf of his daughter, to break off the match?

Sir J. Bev! You are right! He came to me yesterday and said he thought himself disengaged from the bargain; being credibly informed my son was already married, or worse, to the lady at the masquerade. I palliated matters, and insisted on our agreement; but we parted with little less than a direct breach between us.

Andr. 144-9

Humph! Well, sir, and what notice have you taken of all this to my young master?

Sir J. Bev! That's what I wanted to debate with you, I have said nothing to him yet-but look you, Humphry if there is so much in this amour of his, that he denies upon my summons to marry, I have cause enough to be offended; and then by my insisting upon his marrying to-day, I shall know how far he is engaged to this lady in masquerade, and from thence only shall be able to take my measures! In the meantime I would have you find out how far that rogue, his man, is let into his secret. He, I know, will play tricks much to cross me, as to serve his master.

Andr. 154-163

Humph! Why do you think so of him, sir? I believe he is no worse than I was for you, at your son's age.

Sir J. Bev. I see it in the rascal's looks! But I have dwelt on these things too long! I'll go to my son immediately, and while I'm gone, your part is to convince his rogue Tom, that I am in earnest-I'll leave him to you. (Exit Sir J. Bev)

168 "Nunc tuumst officium, has bene ut adinules



Perterrefacias Daum, obserues filium,  
Quid agat, quid cum illo consili capiet!"

Humph. I wanted to see you to inquire how things go with your master;  
as far as you understand them; I suppose he knows he is to be  
married to-day.

Tom! Ay, sir, he knows it, and is dressed as gay as the sun;  
185 Si. Meum gnatum rumor est amare: Da! Id populus  
curat scilicet.

Si. Hocine agis an non? Da! Ego uero istuc.

## 1.2 Bev! Jun! reading

But what a day have I to go through! to put on an easy look with  
an aching heart! If this lady my father urges me to marry should  
not refuse me, my dilemma is unsupportable! But why should I fear  
it? Is she not in equal distress with me? Has not the letter I  
have sent her this morning confessed my inclinations to another?  
Nay, have I not moral assurances of her engagements, too, to my  
friend Myrtle? It's impossible but she must give in to it; for,  
sure, to be denied a favour any man may pretend to! It must be so.  
Well, then, with the assurance of being rejected, I think I may  
confidently say to my father, I am ready to marry her! Then let  
me resolve upon, what I am not very good at, though it is an  
honest dissimulation.

Cf! the soliloquy of Pamphilus Andr.241ff

Humph! I have a sad time on't, sir, between you and my master. I see  
you are unwilling, and I know his violent inclinations for the  
match. I must betray neither, and yet deceive you both, for your  
common good! Heaven grant a good end of this matter!-But there is  
a lady, sir, that gives your father much trouble and sorrow.  
You'll pardon me.

Cf. Andr!206ff

Beverly Junior tells a story similar to that of Critola's (Andr!923).  
In Terence, the brother of Chremes sets sail with his  
brother's daughter entrusted to his care! He is wrecked and dies  
soon after he has been received by an Andrian. This Andrian brings  
up the girl with his daughter Chrysis. At his death Chrysis  
and Glycerium set sail for Athens where Pamphilus meets her as  
the supposed sister of Chrysis. In the English play, the mother  
sets sail, she is taken prisoner and dies from the shock of ill  
treatment. The daughter was adopted and the son of the captain  
falling in love with her, upon her refusal of him, was beginning  
to take vengeance upon her when Beverly Junior delivered her and  
brought her to England!

## 2.1 Myrtle (in the place of Charinus) I am told that you are this very day-and your dress confirms me in it- to be married to Lucinda!

321 Hodie uxorem ducis?

Bev! Jun. You are not misinformed!

321 Aiunt.



"Nay put not on the terrors of a rival  
till you hear me out! I shall disoblige the best of fathers if I don't  
seem ready to marry Lucinda; and you know I have ever told you you  
might make use of my secret resolution never to marry her for your  
own service as you please; but I am now driven to the extremity of  
immediately refusing or complying unless you help me to escape the  
match.

Andr. 370 "Ego, Charine, ne utique officium liberi esse  
hominis puto,  
Quom is nil mereat, postulare id gratiae adponi sili.  
Nuptias effugere ego istas malo quam tu episcier. "

"Myrtle. I must owe my happiness to your aversion to this marriage  
Andr. 326 Char. "Nunc te per amicitiam et per amorem obsecro,  
Ptincipio ut ne ducas."

Bev. Jun. Well, this is another instance of the perplexities which  
arise, too, in faithful friendship! We must often in this  
life go on in our good offices, even under the displeasure  
of those to whom we do them, in compassion to their  
weaknesses and mistakes. But all this while poor Indiana is  
tortured with the doubt of me. She has no support or comfort  
but in my fidelity, yet sees me daily pressed to marriage  
with another. How painful, in such a crisis, must be every  
hour she thinks on me! I'll take this opportunity to visit  
her; for though the religious vow I have made to my father  
restrains me from ever marrying without his approbation,  
yet that confines me from seeing a virtuous woman that is  
the pure delight of my eyes and the guiltless joy of my  
heart."

Andr. 271 "Egon propter me illam decipi miseram sinam,  
Quae mihi suam animam atque omnem vitam  
credidit,  
Quam ego animo egregie ceram pro uxore habuerim?  
Bene et pudice eius doctum atque eductum sinam  
Coactum egestate ingenium immutarier?  
Non faciam."

At the close of the play, as in Terence, Indiana is identified (by  
means of a bracelet) as the long-lost daughter of Sealand, and the  
ending is happy for all.

"The Tender Husband or The Accomplished Fools" employs Plautine  
characters-Pounce the hired intriguer, Sir Harry Gulbin the hard-  
hearted father, and young Humphrey the free-hearted son between  
whom and his cousin, Pounce is soliciting a marriage settlement.  
Act 5. Sc. 1 where Cleremont watches the scene between Fainlove and  
his wife is a faint reminder of the Miles Gloriosus (287f) where  
the servant in concealment watches a like scene between Philocomasium  
and the Miles. In Act 5. Sc. 2 the inventory of the goods forth-coming  
to the girl at her marriage to Humphrey bears resemblance to the  
items in the Aulularia-500ff.



!The Drummer! by Addison borrows the incidence of the haunted house from the *Mostellaria* of Plautus. 'Cato' is a tragedy in the Senecan strain with a motto from De Prov. Cap. 2.9 "ecce spectaculum dignum ad quod respiciat intentus operi suo deus, ecce per deo dignum, vir fortis cum fortuna mala compositus, utique si et provocavit! Non video, inquam, quid habeat in terris Iupiter pulchrius, si convertere animum velit, quam ut spectet Catonem iam partibus non semel fractis stantem nihilominus inter ruinas publicas rectum." Edward Young said of it-

"Tho' Cato shines in Virgil's epic song,  
Prescribing laws among th' Elysian throng;  
Tho' Lucan's verse, exalted by his name,  
O'er gods themselves has rais'd the hero's fame;  
The Roman stage did ne'er his image see,  
Drawn at full length; a task reserv'd for thee"

In Act 4 Sc 4 Cato cries "O Lucius! I am sick of this bad world!  
The day-light and the sun grow painful  
to me"

Cf Dido's complaint-Aen 4.451 "taedet caeli  
convexa tueri"

Cato's virtue and the spirit in which he met his death so greatly admired by Seneca is thus described in a soliloquy by Cato himself:

5.1 "It must be so-Plato thou reason'st well!- (Plato's 'Immortality' in his hands)  
Else whence this pleasing hope, this fond desire,  
This longing after immortality?  
Or whence this secret dread, and inward horror,  
Of falling into nought? why shrinks the soul  
Back on herself, and startles at destruction?  
'Tis the divinity that stirs within us;  
'Tis heaven itself, that points out an hereafter,  
And intimates eternity to man.  
Eternity! thou pleasing, dreadful thought  
Through what variety of untried being,  
Through what new scenes and changes must we pass!  
The wide, th' unbounded prospect lies before me:  
But shadows, clouds, and darkness rest upon it.  
Here will I hold! If there's a power above us,  
(And that there is all nature cries aloud  
Through all her works) he must delight in virtue;  
And that which he delights in, must be happy.  
But when! or where!-This world was made for Caesar,  
I'm weary of conjectures-This must end 'em.

(Laying his hand on his sword.)

Thus am I doubly arm'd; my death and life,  
My bane and antidote are both before me:  
This in a moment brings me to an end;  
But this informs me I shall never die.  
The soul secured in her existence, smiles  
At the drawn dagger, and defies its point.  
The stars shall fade away, the sun himself  
Grow dim with age, and nature sink in years,  
But thou shalt flourish in immortal youth,  
Unhurt amidst the wars of elements:"



The wrecks of matter, and the crush of worlds  
 What means this heaviness that hangs upon me?  
 This lethargy that creeps through all my senses?  
 Nature oppress'd, and harass'd out with care,  
 Sinks down to rest. This once I'll favour her,  
 That my awaken'd soul may take her flight,  
 Renew'd in all her strength, and fresh with life,  
 An offering fit for heaven. Let guilt or fear,  
 Disturb man's rest! Cato knows neither of 'em,  
 Indifferent in his choice to sleep or die."

Addison's 'Song for St. Cecilia's Day' alludes to the legend of Orpheus C.1.12.7ff and A.P.1391ff. In a 'Letter from Italy' he says

"How am I pleas'd to search the hills and woods  
 For rising springs and celebrated floods!  
 To view the Ar, tumultuous in his course, Aen.7.517  
 And trace the smooth Clitumnus to his source, Verg.G.2.146  
 To see the Mincio draw his watry store VergiG.3.14  
 Through the long windings of a fruitful shore,  
 And hoary Albula's infected tide, Hor.C.1.7.12  
 O'er the warm bed of smoking sulphur glide,  
 Far'd with a thousand raptures I survey  
Eridanus through flowery meadows stray; Vergil G.1.482  
 The king of floods! that rolling o'er the plains  
 The towering Alps of half that moisture drains,  
 Sometimes to gentle Tiber I retire, Hor.C.1.7.13f  
 And the fam'd river's empty shores admire,  
 That, destitute of strength, derives its course,  
 From thrifty urns and an unfruitful source;"

As a translator, Addison wanted the exactness of a scholar. The story of Enceladus from the third book of the Aeneid and the fourth Georgic are translated from Vergil with all his grace but without his energy. Ovid, Metamorphoses Book Second, Third, and the story of Salmacis and Hermaphroditus from the fourth book are translated with an ease almost like that of Ovid's. Carmen three of the third book of Horace also appears among the translations.

His 'Travels in Italy' abound with quotations happily introduced; but most of them are taken from Latin verse rather than from the historians who have made the events connected with the spots memorable. Ausonius, Manlius, Silius Italicus, and Lucan seem to be his authority on the most significant events. On art, Horace, Juvenal, Statius and Ovid were called to memory. In the 'Treatise on Medals' three hundred passages are extracted with great judgment from the Roman poets.



## James Thomson

While the classics were made familiar through the distribution of Addison's and Steele's papers, the romantic poets turned to Nature as their study. In 1726 James Thomson published 'Winter' his first instalment of the 'Seasons'; in 1727 'Summer', 1728 'Spring', 1730 'Autumn', and the final 'Hymn To Nature'. In the preface to the second edition of 'Winter', Thomson says "It was this devotion to the works of nature, that, in his Georgics inspired the rural Virgil to write so inimitably and who can forbear joining with him in this declaration of his which has been the rapture of ages? (G.2. 475-486 quoted)." In his letters the life of the "Corycius senex" (G.4. 127ff) is recommended as a perfect model of the truest happy life. Thomson is excessively fond of Vergil imitating him in a pastoral 'Thyrsis and Corydon' and like his master continually invoking his muse. While travelling, his fondest wish was, to see the fields where Virgil gathered his immortal honey and to tread the same ground where men had thought and acted so greatly."

### 'Spring'

#### Vergil

55 Allusion to the rural themes of Maro and of the "Mantuan swain" (454)

599 "Listening Philomela" G.4.511

### 'Summer'

1441-1600 in praise of Britain and her political liberty in imitation of Vergil's praise of Italy G.2.136-176.

### 'Autumn'

43 G.2.490 suggested a peroration on the graduated scale of creation.

### 'Winter'

"black night" Aen.5.721

### 'The Castle Of Indolence'

1.22 "Not stronger were of old the giants crew,  
Who sought to pull high Jove from regal state;"  
G.1.280ff

2.52 "Sweet Maro's muse, sunk in inglorious rest,  
Had silent slept amid the Mincian reeds." G.3.15

'Britannia' - motto Aen.1.134-9

### 'Liberty'

4 "At last her utmost masterpiece she found,  
That Maro fired; the miserable sire, Aen.2.199-227  
Wrapt with his sons in fate's severest grasp;  
The serpents twisting round, their stringent folds  
Unextricable tie. Such passion there,



Such agonies, such bitterness of pain,  
Seen so to tremble through the tortured stone,  
That the touch'd heart engrosses all the view."

Horace

'The Seasons'

'Spring'

36 "The well-us'd plough  
Lies in the furrow, loosen'd from the frost"  
C.1.4.10 "Terrae solutae"

51 "And temper all,, thou world-reviving sun  
Into the perfect year."  
C.1.12.15-6 "Qui mare ac terras variisque mundum  
Temperat horis"

1011 "Oh happy they; the happiest of their kind!  
Whom gentler stars unite, and in one fate  
Their hearts, their fortune, and their beings blend"  
G.1.13.17-20

1073 "charming agonies of love" Cf. C.1.27.11-12 "quo beatus  
Volnere qua pereat sagitta"

'Summer'--- motto C.3.29.17-24

758 "purple tyranny of Rome" C.1.35.12

898 "the green serpent" C.1.17.9 "virides colubras"

1262 "The swift illapse-Of accident disastrous"  
C.2.17.27 "Me truncus inlapsus cerebro"

'Winter' 533 "Fate of rushing Rome" C.1.3.25 "ruentis--imperi"

723 "An icy gale--arrests the bickering stream"  
C.1.9.4 "geluque  
Flumina constiterint acuto"

833 "Great Homer too appears of daring wing,  
Parent of Song"  
C.1.6.1-2 "Scriberis Vario fortis et hostium  
Victor Maeonii carminis alite"

'The Castle Of Indolence'

1.12 "Come ye who still the cumbrous load of life  
Push hard up hill; but as the furthest steep  
You trust to gain and put an end to strife,  
Down thunders back the stone with mighty sweep  
And hurls your labours to the valley deep,  
Forever vain" Epode 17.68-9 Sisyphus



'Rule Britannia'

- 3 "Still more majestic shalt thou rise  
More dreadful from each foreign stroke  
As the loud blast that tears the skies  
Serves but to root thy native oak"  
Cf: C!4.4. 57-60

'Liberty'

Part First

- "On Baiae's viny coast; where peaceful seas, Ep.1.1.83  
Fann'd by kind zephyrs, ever kiss the shore, "Bais amoenis"  
And suns unclouded shine, through purest air  
Or in the spacious neighbourhood of Rome;  
Far shining upward to the Sabine hills, Ep.1.7.77-8  
To Anio's roar, and Tibur's olive shade" C.1.7.13
- "Nor juice Caecubian, nor Falerman, more, Ep.1.14.34  
Streams life and joy, save in the Muses bowl."  
Caecuban, C.1.37.5; 2.14.25; 3.28.3. Falernian C.1.27.10; 2.3.8  
Cae C.2.11.19

"There buxom Plenty never turns her horn;" C.1.17.15-6

"Thy Tiber, Horace, could it now inspire Ep.1.8.12  
Content, poetic ease, and rural joy, Sat.2.6.60ff  
Soon bursting into song; while through the groves  
Of headlong Anio, dashing to the vale, C.1.7.13  
In many a tortured stream, you mused along?"

"the dire soul of Hannibal" C.2.12.2 "durum Hannibalem". C.3.6.

Part Second

36

"Spread on Eurotas' bank,  
Amid a circle of soft rising hills,  
The patient Sparta one: the sober, hard, C.1.7.10 "rationis  
And man-subduing city" Lacedaemon"

"Hymettus spread, amid the scented sky,  
His thymy treasures to the labouring bee"  
Sat.2.2.15 "Hymettis mella"

"Cyprian queen" C.1.3.1 C.1.30.2

"yellow Tiber's banks" C.1.8.8 "flavum Tiberim"

Part Third

"Hence Regulus the wavering fathers firm'd  
By dreadful counsel never given before;  
For Roman honour sued; and his own doom.  
Hence he sustain'd to dare a death prepar'd  
By Punic rage. On earth his manly luck



Relentless fix'd, he from a last embrace,  
 By chains polluted, put his wife aside,  
 His little children climbing for a kiss;  
 Then dumb through rows of weeping, wondering friends,  
 A new illustrious exile! pass'd along."

C.3.5.41-56

"This firm Republic that against the blast  
 Of opposition rose: that like an oak,  
 Nursed on ferocious Algidum, whose loughs  
 Still stronger shoot beneath the rigid axe  
 By loss, by slaughter, from the steel itself  
 Even force and spirit drew."

C.4.4.57-60

#### Part Fourth

"The Queen of Love arose, as from the deep"  
 C.4.11.15 "Veneris marinae"

#### 'On A Country Life'

"I hate the clamours of the smoky towns"  
 C.3.29.12 "Fumum et opes strepitumque Romae"

"Away the vicious pleasures of the town;  
 Let empty, partial fortune on me frown;  
 But grant, ye powers, that it may be my lot  
 To live in peace from noisy towns remote"

Sat.2.6.60ff

Ovid

#### 'The Seasons'

##### Spring

' 242ff description of the golden age. Met.1.89ff

"But now those white unblemish'd Manners, whence  
 whence  
 The fabling Poets took their Golden Age, Met.1.99ff  
 Are found no more amid these Iron Times" Met.1.127ff

"In old dusky time a deluge came." Met.1.281ff

"nor Narcissus fair  
 As o'er the fabled fountain hanging still" —  
 Met.3.417ff

##### Summer

663-8 "Bear me Pomona, to thy citron groves,  
 To where the lemon and the piercing lime,  
 With the deep orange, glowing through the green,  
 Their lighter glories blend. Lay me reclined  
 Beneath the spreading tamarind that shakes,  
 Fanned by the breeze, its fever cooling fruit."  
 Pomona, Met.14.623ff



Autumn

499 "he then is loudest heard,  
When the night staggers with severer toils,  
With feats Thessalian Centaurs never know Met.12.519ff  
And their repeated wonders shake the dome."

773

"and broug<sup>ht</sup> Deucalion's watery times again" Met.1.318ff

'The Castle Of Indolence'

1.11 "For when hard-hearted interest first began  
To poison earth, Astraea left the plain;"

Met.1.150

1.44 "And hither Morpheus sent his kindest dreams"

Met.11.635

2.13 "Or, to such shapes as graced Pygmalion's wife Met.10.250ff  
He hew'd the marble"

2.23 "Pan, Pales, Flora and Pomona play'd" Met.14.623 (Pomona)

Fasti 2.271 (Pan) Fast.4.723 (Pales) Fast.2.195 (Flora)

'Liberty'

Part First

"Oh Tifou! to whom the Muses owe their flame;  
Who bidd'st, beneath the pole, Parnassus rise,  
And Hippocrene flow;"

Fasti 5.7

Part Fourth

"yellow hunter Meleager" Met.9.299 hero of the Calydonian  
hunt!

Part Fifth

"Midas' ears" Met.11.179

Lucretius

'The Seasons'

Spring

"A yellow mist

Far smoking o'er the interminable plain"

6.461 "furvae nubis caligine"

Summer

1026-Pestilence -6.1279ff

Autumn

743 "Some Sages say that where the numerous wave  
Forever lashes the resounding shore,  
Drill'd through the sandy stratum, every way,  
The waters with the sandy stratum rise;  
And whose angles infinitely strain'd,  
They joyful leave their jaggy salts behind  
And clear and sweeten as they soak along"

Q. 474f



"and down he sinks,  
Beneath the shelter of the shapeless drift,  
Thinking o'er all the bitterness of Death;  
Mix'd with the tender anguish nature shoots  
Through the wrung bosom of the dying man,  
His wife, his children, - his friends unseen.  
In vain for him the officious Wife prepares  
The fire fair, blazing and the vestment warm;  
In vain his little children, peeping out  
Into the mingling storm, demand their sire,  
With tears of artless innocence."

3.894ff

Tibullus

'Verses To Amanda' in imitation of El.4.4

Catullus

'Castle Of Indolence'

1.52 "Oft they snatch the pen

As if inspired, and in a Thespian rage"

C.61.27f "Thespieae rupis" at the foot of Helicon  
the mount of the Muses.

Cicero

'The Seasons'

Summer

1548(Philosophy) "Daughter of Heaven" Tusc. Disput.1.26.64

"Omnium mater aetium"

3.3.5 "illius verae elegantisque philosophiae,  
quae ducta a Socrate in Peripateticis  
adhuc permansit"

1730 "With thee, serene Philosophy, with thee,  
And thy bright garland, let me crown thy Song!  
Effusive sound of evidence and truth!"

Tusc. Disput. 5.2.5-6 "O vitae philosophia  
dux! etc"

Juvenal

'The Happy Man'

In addition to the requisites of the happy man of Horace  
Epode 2 Thomson adds the "mens sana in corpore sano" of  
Juvi Sat. 10.356

Apuleius

'The Seasons'

Summer 120 "the rosy-fingered Hours" Met.6.34 "Horae rosae"



Thomson was followed by Edward Young with his satires in which he strove to emulate Juvenal and with his 'Night Thoughts' which bears some indebtedness to Latin authors:

Evid.

Night 1

"O Cynthia! why so pale" Ep.17(18).74

" 2

"As Atlas groan'd  
The world beneath, we groan beneath an hour."  
Met.4.631

" 3

"Let Day's soft-eyed sister pay my court  
(Endymion's rival!)"  
Ep.17(18).6, ff Cynthia-Endymion.

"silver queen of heaven" Ep.17(18).71

"and all, a hydra woe  
What strong Herculean virtue could suffice?"  
Hercules! conquest of the hydra Met.9.192f

"The vale of death! that hush'd Cimmerian vale, Met.11.592  
Where darkness, brooding o'er unfinish'd fates,  
With raven wing incumbent, waits the day  
(Dread day) that interdicts all future change!"

"This harvest reap from thy Narcissa's grave.  
As poets feign'd from Ajax! streaming blood  
Arose, with grief inscribed, a mournful flow'r;  
Met.13L394-5

Let wisdom blossom from my mortal wound."

" 4

"or, as Ethiops, dark" Ars Amat.1.53

"like Meander flow,  
Back to thy fountain;"  
Her.9.55-6

"That heaven-commission'd hour no sooner calls,  
But from her cavern in the soul's abyss,  
Like him they fable under Aetna's whirl'd,  
The goddess bursts in thunder, and in flame;"  
Typhoeus Met.5.348-353

" 8

"the fabled, self-enamour'd boy" Met.3.416

"Come, my Prometheus, from thy pointed rock #bidis 291ff  
Of false ambition if unchain'd, we'll recount;  
We'll innocently, steal celestial fire."



Horace

Night 2

"Favonius breathe still softer, or be chid"  
C.1.4.1

"Nor, like the Parthian, wound him as they fly;"  
C.2.13.17

" 4 "More fragrant, than Arabia sacrific'd,  
And all her spicy mountains"  
C.1.29.1f

" 6 "Day follows night; and night  
The dying day;"  
Epode 17.25-6

" 7 "Deaths stand like Mercuries, in ev'ry way,  
And kindly point us to our journey's end."  
C.1.24.18

" 7 Bellerophon C.4.11.25-8

Vergil

Night 1

"Night, sable goddess! from her ebony throne,  
In rayless majesty, now stretches forth  
Her leaden sceptre o'er a slumbering world,"  
Aen.5.721.854-5.

"I strive, with wakeful melody, to cheer  
The sullen gloom, sweet Philomel!"  
G.4.511

" 2 "From friendship thus, that flow'r of heavenly seed,  
The wise extract worth's most Hyblean bliss,  
Superior wisdom, crown'd with smiling joy."

Ecl.7.37 Hybla famed for its honey.

" 4

"Unseen thou lead'st me to delicious draughts  
Of inspiration from a purer stream,  
And fuller of the god, than that which burst  
From fam'd Castalia"

C.3.293



Night 7

"The grave, like fabled Cerberus, has op'd  
A triple mouth"

Aen.6.417

" 9

"Since I have pour'd, like feign'd Eridanus,  
My flowing numbers o'er the flaming skies"

Aen.6.659

" "

"By these her trembling fires,  
Like Vesta's, ever-burning; and, like hers,  
Sacred to thoughts immaculate and pure!"

Vesta Aen.3.296-7

Lucretius

Night 1

"A part how small of the terraqueous globe  
Is tenanted by man! the rest a waste,  
Rocks, deserts, frozen seas, and burning sands;  
Wild haunts of monsters, poisons etc"

Lucr. 5.202ff

Cicero

Night 4

"The fam'd Athenian, he who wou'd from heaven  
Philosophy the fair, to dwell with men,"

Tusc. Disput.5.2

Catullus

Night 6

"stars rise and set, and rise"

C.5.4 "Soles occidere et redire possunt"

" 9

"So Cynthia (poets feign)  
In shadows veil'd, soft sliding from her sphere,  
Her shepherd cheer'd;"

C.66.5

10n Lyric Poetry'

"Horace's Muse (like one I shall not presume to name) is correct, solid, and moral; she joins all the sweetness and majesty, all the sense and the fire of the former, in the justest proportions and degrees; superadding a felicity of dress entirely her own. She moreover is distinguishable by this particularity-That she abounds in hidden graces, and secret charms, which none but the discerning can discover; nor are any capable of doing full justice, in their opinion, to her excellencies, without giving the world, at the same time, an incontestable proof of refinement in their own



Other Romantic writers who showed some inclination toward the classics were John Byrom with his critical remarks on Horace; Richard Owen Cambridge with 'A Dialogue Between a Member of Parliament and His Servant' in imitation of Hor. Sat. 2.7, 'The Intruder' in imitation of Hor. Sat. 1.9; 'A Dialogue Between Sir Richard Lyttleton and His Thames' in imitation of Hor. C. 3.9, A parody of Apollo's Speech to Phaeton (Met. 2) and of Caesar's Speech in The Boat, Lucan Phars. 5.559; Samuel Boyse with a paraphrase from Claudian (De Somnis) and from Catullus (De Sepulchro Suo), with translations of Horace C. 1.22, 31, 38; and imitations of C. 1.11, 26, C. 4.2 (in part); William Shenstone refers to Camilla (Aen. 7.803ff) in 'The Progress of Taste' and to Demea and Micio (Characters of Terence's Adelphoe) in 'Economy'; Thomas Blacklock imitated Horace C. 1.1; translated the fifth carmen of Catullus, his poem 'Philantheus' has a motto from Horace C. 1.24.1-4; Thomas Warton translated Horace C. 3.13 and 18; Joseph Warton in 'The Fountain' imitated Horace C. 3.13; John Armstrong in 'Taste' refers to Lucretius thus:

"You'll call Lucretius vapid next. Not I  
Some find him tedious, others think him lame;  
But if he lags, his subject is to blame.  
Rough weary roads through barren wilds he tried,  
Yet still he marches with true Roman pride:  
Sometimes a meteor, gorgeous, rapid, bright,  
He streams athwart the philosophic night.  
Find you in Horace no insipid odes?  
He dar'd to tell us Homer sometimes nods;" A.R.

William Mason addresses an ode to Sir Fletcher Norton in imitation of Horace, C. 4.8; John Dyer's poems have an occasional Horatian note and the poems of William Collins the greatest lyricist of the age are classic in their perfect finish and grace. A critic has said: "And again, who had a finer imagination than Collins? Who possessed more fully than he the imaginative power of seeing a man asleep on a loose hanging rock, and of actualizing in a dramatic way the perils of the situation? But there is something very ungenteel about a mere man, as Augustanism had discovered. A man is a very homely and common creature and the worker in polite letters must avoid the homely and the common; whereas a personification of Danger is literary, Augustan and polite. Hence Collins, having first imagined with excessive vividness a man hanging on a loose rock asleep, set to work immediately to turn the man into an abstraction:

"Danger whose limbs of giant mould,  
What mortal eye can fixed behold?  
Who stalks his round, a hideous form,  
Howling amidst the midnight storm.  
Or throws him on the ridgy steep  
Off some loose hanging rock to sleep."



## Gray

Collins was succeeded by Gray the man of letters and the quintessence of Augustanism. His earliest efforts were Latin exercises cold and timid; the 'Hymeneal' with imitations mostly from Vergil, Ovid, and Horace; 'Luna Habitabilis' with the majority of imitations from Vergil; 'Sapphic Ode: To Mr West' with imitations from Horace, Vergil, and Ovid; 'Latin Lines', 'Fragments of a Latin poem on the Gaurus', 'A Farewell to Florence', 'Alcaic Ode', 'Part of an Heroic Epistle' and 'De Principiis Cogitandi' which has many imitations from Lucretius. Gray translated some parts of Propertius with great elegance of language and versification. Sonnet 170, Petrarch Part 1 was imitated in elegiac Propertian verse with the substitution of Cynthia for the Lama of Petrarch. Gray also wrote an Heroic Epistle in Latin in imitation of the manner of Ovid. He was very fond of Latin- while at Herculaneum he is said to have pointed out the description in Statius that pictured the latent city (Sylv. 4.4.78).

### Vergil

#### 'Alliance of Education and Government'

- 9 "So draw mankind in vain the vital airs" Aen. 1.367 "Vitales  
auras carpis"
- 47 "Has Scythia breath'd the living cloud of war"  
Aen. 10.809 "nubem belli"
- 57 "And quaff the pendent vintage as it grows"  
G. 2.89 "Carpate de plenis pendentes vitibus uva"

#### 'Ode On The Spring'

- 27 "the liquid noon" G. 4.59 "per aestatem liquidam"
- 47 "painted plumage" G. 3.243 "pictaeque volucres"

#### 'Ode On A Distant Prospect of Eton College'

- 71 "These shall the fury Passions tear,  
The vultures of the mind, Cf. the list-Aen. 6.273ff  
Disdainful Anger, pallid Fear,  
And Shame that sculks behind;  
Or pining Love shall waste their youth,  
Or jealousy with rankling tooth  
That inly gnaws the secret heart,  
And Envy wan, and faded Care,  
Grim-visaged comfortless Despair,  
And Sorrow's piercing dart."

- 81 "Lo, in the vale of years beneath Aen. 6.275 "tristisque  
A griesly troop are seen, Senectus"  
*The terrible family of death*



'Hymn To Adversity'

16 "And from her own she learn'd to melt at others' woe."  
Aen.1.630 "Non ignara mali miseris succurrere disco"

39 "With screaming Horror's funeral cry,  
Despair, and fell Disease, and ghastly Poverty;-"  
Aen.6.274ff

'Elegy Written In A Country Churchyard'

12 "Molest her ancient solitary reign" Aen.3.646 "in silvis  
inter deserta ferarum"

18 "The swallow twittering from the straw-built shed,"  
Aen.8.455 "et matutini volucrum sub culmine cantus"

21 "For them no more the blazing hearth shall burn  
Or busy housewife ply her evening care:  
No children run to lisp their sire's return,  
Or climb his knees the envied kiss to share: "

G.2.523-4 "Interea dulces pendent circum oscula  
nati,  
Casta pudicitiam servat domus,"

41 "Can storied urn or animated bust  
Back to its mansion call the fleeting breath?"  
Aen.6.847ff

"Ode For Music:  
"Hence avaunt ('tis holy ground)" Aen.6.258 "procul O procul  
este profani"

38 "And mitred fathers in long order go" Aen.6.754 "longo ordine"

'The Progress Of Poesy'

3 "From Helicon's harmonious springs" Aen.7.641

5 "The laughing flowers that round them blow"  
Ecl.4.20 "ridenti acantho"

6 "Drink life and fragrance as they flow," G.4.32 "Eibant  
violaria fontem"

12 "The rocks and nodding groves rebel to the roar"  
G.3.223

39 "In gliding state she wins her easy way"  
Aen.1.405 "vera incessu patuit dea"

50 "Her spectres wan, and birds of boding cry" G.1.470 "Obscoeni-  
que canes, importunaeque volucres"



- 54 "In climes beyond the solar road" Aen.6.796 "Extra anni solis-  
que vias"
- 75 "hallow'd fountain" Ecl.1.53 "fontes sacros"
- 106 "With necks in thunder cloth'd and long resounding pace"  
Aen.7.280f

'The Bard'

- 40 "Dear as the light that visits these sad eyes" Aen.4.31 "O  
luce magis dilecta sorori"
- 60 "The scourge of heav'n! What terrors round him wait!"  
Aen.12.335 "circumque atrae  
Formidinis ora"
- 75 "Regardless of the sweeping whirlwind's sway" G.1.483
- 77 "Fill high the sparkling bowl" Aen.6.603ff
- 80 "Close by the regal chair" Aen.1.686 "regales inter mensas"
- 143 "headlong from the mountain's height"  
Ecl.8. "Praeceptis aerii specula de montis in undas  
Deferar"

'The Fatal Sisters'

- 3 "Iron sleet of arrowy shower" Aen.12.284 "Tempestas telorum ac  
ferreus ingruit imber"

Ovid

'Hymn To Adversity'

- 35 "Not in thy Gorgon terrors clad" Met.4.801

'Elegy Written In A Country Churchyard'

- 47 "Hands that the rod of empire might have sway'd"  
Her.5.86 "Sunt mihi, quas possint sceptrum decere, a  
manus"
- 58 "And shut the gates of mercy on mankind" Ex Pont. 2.7.38  
"Laetitia janua clausa meo est."
- 92 "E'en in our ashes live their wonted fires"  
Trist.3.3.83f.

'Ode On The Pleasures Arising From Vicissitude'

- 3 "vermeil cheek" of Morn Met.7.703
- 47 "The common sun the common day" Met.1.175



# 'The Progress Of Poesy'

- 17 "On Thracia's hills the Lord of Wars Amat.2.588 "Mars Threcen  
Has curb'd the fury of his car occupet"  
And dropt his thirsty lance at thy command" Fasti 3.1-2  
"Bellice, depositis clipeo paulisper et  
hasta-"Mars"  
On Thracia's day:  
Fasti 3.1-2 "Mars Threcen  
41 "purple light of Love" Amor.2.1.38 "Purpureus tela resumit  
Amor:"  
aquas"  
67 "Isles, that crown th' Aegean deep" Met.5.388 "Silva coronat  
Ep.19(20)221-2 "Insula,--Cingitur Aegæo"  
69 "Or where Maeander's amber waves  
In lingering labyrinths creep" Met.8.162f  
124 "eye of heav'n" Met.4.228 "mundi oculus"

Horace

## 'Ode On The Spring'

- 22 "The panting herd repbse" C.3.29.2f

## 'Ode On A Distant Prospect of Eton College'

- 49 "slumbers light" C.2.11.7 "facileque somnum"

## 'Hymn To Adversity'-----copied from C.1.35

- 7 "purple tyrants" C.1.35.12 "Purpurei tyranni"  
21 "Light they disperse and with them go  
The summer friend, the flatt'ring foe" Cf. C.1.35.26f

## 'Elegy Written In A Country Churchyard'

- 33 "The boast of heraldry, the pomp of power,  
And all that beauty, all that wealth e'er gave  
Await alike th' inevitable hour:-  
The paths of glory lead but to the grave."  
Cf.2.3.21ff  
75 "Along the cool sequester'd vale of life  
They kept the noiseless tenour of their way."  
Ep.1.18.103 "secretum iter et fallentis semite vitae"  
85 "to dumb forgetfulness a prey" C.4.9.33-4 "lividas,  
Oliviones"



- 101 "There at the foot of yonder nodding beech (Epode 2.23-8  
That wreathes its old fantastic roots so high,  
His listless length at noon-tide would he stretch,  
And pore upon the brook that lallied by," C.3.13.15-6
- 123 "He gave to misery (all he had) a tear," Cf. C.4.3.1; C.1.24.2-3

'Ode For Music'

- 56 "The liquid language of the skies" C.1.24.3 "cui liquidam pater  
Vocem cithare dedit"

'The Progress Of Poesy'

- 1 "Awake, Aeolian lyre, awake, C.1.32.13ff  
And give to rapture all thy trembling strings."
- 10 "Now rolling down the steep amain  
Headlong, impetuous, see it pour:"
- 28 "The rosy-mowned Loves are seen C.2.7 "Fervet immensusque  
*On Cytherea's day:*  
*With antic Sport, and blue-eyed Pleasures*" *ruit*"  
35 "Here is she turns, the Graces homage pay:" C.1.2.33-4.  
C.1.4.5-6
- 61 "In looser numbers wildly sweet" C.4.2.11-12 "numerisque  
Lege solutis"
- 65 "Th' unconquerable Mind and Freedom's holy flame"  
C.2.1.22 "non indecoro pulvere sordidos"  
Ep.1.14.8-9 "mens animusque  
fert et amat spatium clementia rumpere claustra"
- 87 "the dauntless child" C.3.4.20 "animosus infans"

'The Bard'

- 137 "To-morrow he repairs the golden flood" C.4.7.13 "Dama tamen  
celeres reparant coelestis lunae"

Lucretius

'Elegy Written In A Country Churchyard'

- 21 "For them no more the blazing hearth shall burn  
Or busy housewife ply her evening care;  
No children run to lisp their sire's return  
Or climb his knees the envied kiss to share."  
3.294-6 "Iam iam non domus accipiet te lacta, neque  
uxor  
optima nec dulces occurrent oscula nati  
praeripere et tacita pectus dulcedine  
tangent."
- 48 "Or waked to extasy the living lyre:"  
2.411-12 "ac musaea mole, per chordas organici quae  
mobilibus digitis exporgente figurant"



- 87 "Left the warm precincts of the cheerful day"  
1.22 "días in luminis oras"

'Ode For Music'

- 56 "the liquid language of the skies" 5.1379 "liquidas avium  
voces"

'On The Pleasures Arising From Vicissitude'

- 9 "New-born flocks, in rustic dance" 1.259-60 "hinc nova proles  
artubus infirmis teneras luvine per  
lucet"

'The Progress Of Poesy'

- 98 "the flaming bounds of place and time"  
1.74 "Flammantia moenia"

'The Bard'

- 37 "Far, far aloof the affrighted ravens sail;"  
6.1216-7 "alittum genus atque ferarum  
aut procul apsiliebat"
- 137 "To-morrow he repairs the golden flood" 5.734 "Atque alia  
illius reparari in parte  
locoque"

Juvenal

'Alliance Of Education And Government'

- 51 "The blue-eyed myriads from the Baltic coast"  
13.164 "Caerula quis stupuit Germani luvine"

'Ode On A Distant Prospect Of Eton College'

- 82 "The painful family of Death"  
Sat.10.218 "Circumdedit egmine facto  
Morborum omne genus"

'The Bard'

- 17 "Rooted in the sable garb of woe" Sat.10.245 "Perpetuo macerore  
et nigra veste senescant"

Catullus

'Ode On The Spring'

- 49 "Thy sun is set, thy spring is gone"  
C.5.5-6 "Nobis, cum semel occidit brevis lux,  
Nox est perpetua una dormienda"



## 'The Progress Of Poesy'

86

"To him the mighty Mother did unveil  
Her awful face: the dauntless child  
Stretch'd forth his little arms, and smiled."

C.61.217 "Matris e gremio suae  
Porrigens teneras manus  
Dulce rideat"

## 'The Bard'

40

"Dear as the light that visits these sad eyes"  
C.14.1 "Ni te plus oculis meis amarem"

## Propertius

### 'Alliance Of Education And Government'

105 "The dusky people drive before the gale" El.4.6.78 "fuscaque  
regna"

*The*  
ode On Spring!

5 "Attic warbler" El.2.16.6 "Attica volucris"

## Lucan

### 'On The Alliance Of Education And Government'

106 "Or on frail floats to neigh bring cities ride"

## 'The Bard'

86 "And thro' the kindred squadrons mow their way"  
1.4. "cognatasque acies"

## Apuleius

*The*  
ode On Spring!

"Lo! where the rosy-bosom'd Hours,  
Fair Venus' train appear;"

"Disclose the long-expecting flowers  
And wake the purple year"

Met.6.24 "Horae rosis et ceteris floribus  
purpurabant omnia"

During the latter part of his literary career Gray became a Romanticist. The change that was going on in the poet's mind is indicated in a stanza of his 'Elegy':

"Some village, Hampden, that with dauntless breast  
The little tyrant of his field withstood,  
Some mute inglorious Milton here may rest,  
Some Cromwell, guiltless of his country's blood"

which originally was.



"Some Village Cato with dauntless Breast  
The little Tyrant of his Fields with toad  
Some mute inglorious Tully here may rest  
Some Caesar guiltless of his Country's Blood."

On the other hand, after printing in two editions the beautiful stanza  
"There scattered oft, the earliest of the year,  
By hands unseen are showers of violets found;  
The redbreast loves to build and warble there,  
And little footsteps lightly print the ground."

Gray cancelled this, thinking the "ecstasy of living lyre" and the  
"hues of flame" more in consonance with the spirit of Augustanism  
which he was trying to throw off.



## Samuel Richardson

In the development of Romanticism, the creation of the modern novel by Samuel Richardson was the great work of the eighteenth century. Two of his novels were Plautine imitations and others abound in quotations with frequent repetition of the "Odi profanum vulgus" of Horace, the "Infandum, regina" of Vergil and the "Hinc illae lachrymae" of Terence.

### Plautus

#### 'The Miser' -

This play in imitation of the Aulularia has other Plautine characteristics: Lappet, the intriguing chambermaid's contrivance in getting the lover of the miser's daughter into the house in the capacity of a clerk; the paying out of a large sum to secure the desired wife; the miser's confiding to Lappet Mariana's saving qualities, Lappet's flattery and the advantage she takes of the situation in trying to procure money for meeting a feigned lawsuit; Ramilie a servant working in opposition to Lappet and in the interests of the miser's son; the playing of double parts on all sides - Lappet on the promise of gold, representing Mariana to the miser as extravagant, Ramilie prejudicing Lovegold against Lappet, Lovegold intriguing with Lappet to swear Mariana has robbed him and the game frustrated by Lappet admitting his perjury when called to evidence.

Lovegold (1A.1.Sc.6) fearing that Ramilie his son's servant has discovered or that he may discover that he has gold hid threatens to turn him out in the same manner that Plautus threatens Staphyla in the Aulularia (40ff) fearing that she will see him hide the money. Lovegold like Euclio (65ff) goes to visit his casket. In Act 1 Sc.8 Lovegold informs his daughter of his resolution to marry her to Mr. Spindle and in A.1 Sc.9 tells Clermont his daughter's lover that the gentleman wants to take Harriet without a portion. In the Aulularia (193) Megadorus a neighbor wishes to take Euclio's daughter without a dowry. While talking of the proposed marriage Lovegold's fears concerning his treasure at home is similar to Euclio's (181, 201, 216). Lovegold's decision upon a feast in honor of his prospective marriage (A.3.2) and the preparations (A.3.Sc.3) are in imitation of Euclio's (371ff). The cook is rated for his extravagant talk (A.3.Sc.3) as in the Aulularia (420ff). The cook retorts with a remark upon Lovegold's stinginess as in Aul. 423ff and then turns upon Clermont who chides him in the manner of Euclio Aul. 442ff. The tenor of A.4.Sc.8 on the extravagance of women is equivalent to the comments of Megadorus 475-535. Lovegold's distraction (A.4.Sc.16) is in imitation of Aul. 713-726.



Lovegold turns upon the upholsterer as does Euclio upon Strobilius 630ff. At the close of the Latin play, Strobilius informs Lyconides the lover of the miser's daughter that he has the gold in his possession and is commanded to restore it. In the English play, the sum paid for the Mariana the miser's prospective wife has been given to her lover the miser's son.

### 'The Intriguing Chambermaid'

The 'Intriguing Chambermaid' is a close imitation of the Mostellaria of Plautus-the profligate son's preparations for an entertainment(A.1.Sc.5)as in Most.379ffis interrupted by the announcement of his father's return home(Most.376ff; the confusion following is similar to that of Most.387ff and Lettice's(the Tranio of the play) schemes for extrication and her cautions correspond with those of Most.403ff.In A.2 Sc.2 Goodall's thanksgiving to Neptune for a safe return is in the manner of Most.431ff.Lettice's unexpected meeting with the returned father(A.2.Sc.2)corresponds with Most.446ff, the inquiries concerning the son, the arrival at the merchant's own door and the knock with Most.451ff. Complications are heightened by the unexpected presence of the usurer<sup>(A.2.Sc.3)</sup> as in Most.560ff and the father is deceived by the fabrication that his son has been doing well in his absence and has bought a neighboring house(cf. Most.609ff).Lettice then tells the old father that the son was obliged to sell his own house because it was haunted as in Most.476ff. At this point a shriek is heard within just as a noise is heard in Most. 506ff.In A.2.Sc.4 the misrepresentation of a neighbor and the representation of her home as the one that the son bought is something in the manner of Most.750ff where Theopropides is represented as wishing to inspect Simo's house as he is about to build for his son and Simo's has been highly praised.Investigations take place as in Most. 794ff and Goodall's encounter with Mrs Highman takes the place of the meeting between Theopropides and Simo Most. 1003ff at the close of which both find that they have been duped. The riot at the door of Goodall's home(A.2.Sc.6) is similar to that of Most.935ff and Goodall's distraction to that of Theopropides Most.1064ff.The colonel's story of the son's extravagances is similar to the story of Callidamates Most.1133ff who offers excuses for his friend's actions.The son is ashamed of his actions as in Most.1064ff. Both sons are forgiven.

### 'The Convent-Garden Tragedy'-motto from Asinaria 177ff

'The Convent-Garden Journal' by Terence

'Joseph Andrews' 4.5-"Hinc illae lachrymae" And.126

'The Foundling' 8.4 " " "

" " 11.8 " " "

" " 15.8 "Homo sum:humani nihil a me alienum puto"  
Heauton.77



Richardson alludes to and quotes many of Horace's best sentiments and criticisms:

'Don Quixote In England'-Motto A.P.241-2

1.3 Allusion to the curse of Tantalus Epode17.66

'Eurydice'

"I have carried the power of music beyond Orpheus, Amphion,"  
A.P.392.394

'The Author's Farce'

2.1 "Pray, Sir, what sort of wines may your Falernian be? for I never heard of them before; and I am sure, as I keep the best company, if there had been such sort of wines, I should have tasted them."

C.2.11.19

'Tom Thumb The Great'

Preface:

"That the approveth of the sesquipedalia verba is plain; for had not Telephus and Pelcus used this sort of Diction in prosperity, they could not have dropt it in adversity. The aerial inn, therefore (says Horace) is proper only to be frequented by princes and other great men, in the highest affluence of fortune; the subterrestrial is appointed for the entertainment of the poorer sort of people only, whom Horace advises,

\_dolere sermone pedestri."

Cf. A.P.95-7

'The Life Of Mr. Jonathan Wild'

2.12 "The truth is, we do not choose to have antrecourse to miracles, miracles, from the strict observance we pay to that rule of Horace,

"Nec Deus intersit, nisi dignus vindice nodus"

A.P.191

3.11 "Ira furor brevid est" Ep.1.2.62

'Joseph Andrews'

? 4.2 "I have therefore often wondered why so correct a writer as Horace should in his epistle to Lollius, call him the Troiani Belli Scriptorem"

Ep.1.2.1

8.6 "Nil desperandum Teucro duce et auspice Teucro" C.1.7.27

'A Foundling'

2.8 -C.2.18.17-9 quoted.

4.2 C.1.19.6 quoted

5.1 A.P.359-60 quoted



5.7 "One of the Roman poets, I remember, likens our leaving life to our departure from a feast:"

Sat.1.1.122; Ep.2.2.214

5.9 C.1.24.1-2 quoted.

7.1 great geniuses who played the fool-Scipio and Laelius mentioned Sat.2.1.71-3

" "the famous nil admirari of Horace. Ep.1.6.1

8.5 "Non si male nunc et olim sic erit" C.2.10.17

9.1 "Scribimus indocti doctique passim" Cf. Ep.2.1.117

" Genius-Sat.1.4.43ff

11.1 A.P.351ff quoted.

12.3 "Dulce et decorum est pro patria mori" C.3.2.17

12.10 C.1.22.31-4 quoted

13.4 "Sic geminant Corybantes aera" C.1.13.8

'Of The Remedy Of Affliction For The Love Of Our Friends'

"Totus teres atque rotundus" Sat.2.7.86

<sup>23.</sup>  
'The True Patriot' Sat.2.3.120 quoted

'Amelia'- C.1.13.17ff quoted.

10.1 Ep.2.2.63 quoted.

10.4 Sat.1.4.85 quoted.

'Essay On Conversation'

10.8 Ep.1.6.15f quoted.

'Convent Garden Journal'

10 Tues. Feb. 4.1751

A.P.270ff quoted

21 Mar. 14.1752

Sat.2.7.86ff "Horace, who was a sensible writer, and knew the world, advises every man to roll himself up in himself as a polished bowl, which admits of no rubs from without:"

24 Tues. Mar. 24.1752 Ep.2.2.141 quoted.

33 "Odi profanum vulgus" C.3.1.1

42 "C.1.4.15 quoted"

49 C.3.1.1 "Odi profanum vulgus"

53 A.P.238 quoted

'Voyage To Lisbon' closes with "hic Finis chartaeque viaeque" Sat.1.5.104



Vergil

'Don Quixote'

2.3 Briaerius Aen.6.237

'Eurydice'

(Farce) Story of Eurydice related here is that of G.4.467ff

'The Temple Deaue'

5.13 Scylla-Aen.3.428 quoted.

'The Authors Farce'

3.1 "Be not angry, dear Joan; Orpheus obtain'd his wife from the  
shades by charming Pluto with his music.

G.4.481

'A Foundling'

5.4 "Thus the poet sweetly sings of Troy-  
-Captique dolis lachrymisque coacti  
Quos neque Tydides, nec Larissaeus Achilles,  
Non anni domuere decem, non mille Carinae."

Aen.2.196ff

5.10 Aen.4.165ff quoted

5.11 Aen.6.258 quoted

8.6 "Infandum, regina jubes renovare dolorem" Aen.2.3

12.3 " " " " " " " " " " " "

12.12 Aen.1.495 quoted.

'The True Patriot'

9: Aen.6.37 quoted.

'Amelia'

6.7 Dido quoted Aen.4.24-7 on the violation of chastity.

'The Convent Garden Journal!'

51 "Hic tibi erunt artes" Aen.6.852

'Voyage to Lisbon'

"Egressi optata Troes potiuntur arena" Aen.1.172



Ovid

'Don Quixote'

2.3 "the many eyes of Argus" Met.1.635

'Pasquin'

Phaeton overturning the chariot of the Sun into the sea  
Met.2.330-4

'The Temple Beau'

5.13 Scylla -Met.14.60 quoted.

'The Authors Farce'

2.3 Song-Pegasus-Met.5.263ff

3.1 "Orpheus obtain'd his wife from the shades by charming  
Pluto with his music."

Met.10.47

'Tom Thumb The Great'

Preface-"Omne genus scripti gravitate tragoedia vincit"  
Trist.2.391

'The Life Of Mr Jonathan Wild'

3 Hecuba and her dream -Ep.16.45-9

4.12 Met.15.871 quoted.

'A Foundling'

4.2 "Hushed be every ruder breath: May the heathen ruler of the <sup>Met.14.</sup>  
winds confin'd in iron chains the boisterous limbs of noisy 663  
Boreas, and the sharp-pointed nose of bitter-biting Eurus.  
Do thee, sweet Zephyrus, rising from thy fragrant bed, mount  
the western sky and lead on those delicious gales, the charms  
of which call forth the lovely Flora from her chamber,  
perfumed with holy dews"

Boreas Met.1.65; Eurus, Met.1.60; Flora M, Fast.  
5.194!!

Zephyrus, Fast:5.201

8.1.1 "liquors of Hippocrene on Helicon" Fasti 5.7

8.4 "Tempus edax rerum" Met.15.234

9.12 "Effodiuntur opes, irritamenta malorum" Met.1.140

10.8 Echo -Met.3.353

16.3 Hyacinthus-Met.215 reference to letters inscribed on the  
flower.

'Of The Remedy Of Affliction For The Love Of Our Friends'

Met.15.871 quoted.



Lucretius

'The Life Of "Mr Jonathan Wild"

4.14 Lucr 2.1ff quoted.

'The Convent-Garden Journal'

55 "Juvat integros accedere fontibus  
Atque haurire"

Lucr.1.927-8'

Juvenal

'The motto of 'The Miser' is taken from Sat.14.126-127, that of the  
'Modern Husband' from Sat.1.51f. and that of 'The Authors' Parce' from  
Sat.1.30.

'A Foundling'

12.4 "mens sana in corpore sano" Sat.10.356

Cicero's rules are referred to occasionally, Martial is quoted, also  
Claudian and Lucan.



Samuel Johnson

The greatest figure of the last part of the century was Samuel Johnson, a great classicist, who was in favour with the new movement toward expansion. An artificial poet like Pope he praised unduly but disparaged genuine poets like Milton and Gray. His own contributions to Augustan literature were the satires 'London' and 'The Vanity of Human Wishes'. The first is a satire of two hundred and sixty lines in imitation of the third satire of Juvenal with the transference of imagery to English scenes. Like Juvenal he attacks the vices of the day, and hits his enemies Walpole and Savage:

"While Thales waits the wherry that contains (Juv. 3.10-11)  
Of dissipated wealth the small remains,  
On Thames's banks, in silent thought we stood  
Where Greenwich smiles upon the silver flood;  
Struck with the seat that gave Eliza birth,  
We kneel, and kiss the consecrated earth;  
In pleasing dreams the blissful age renew,  
And call Britannia's glories back to view"

"Ah! what avails it, that, from slavery far (Juv. 3.84-5)  
I draw the breath of life, in English air;  
Was early taught a Briton's right to prize,  
And lisp the tale of Henry's victories;  
If the gull'd conqueror receives the chain,  
And flattery prevails when arms are vain?"

"All crimes are safe but hated poverty! (Juv. 3.147ff)  
This, only this, provokes the snarling Muse.  
The sober trader at a tatter'd cloak  
Wakes from his dream, and labours for a joke;  
With brisker air the silken courtier gaze,  
And turn the varied taunt a thousand ways.  
Of all the griefs that harass the distress'd, (Juv. 3.152)  
Sure the most bitter is a scornful jest; -3,  
Fate never wounds more deep the generous heart,  
Than when a blockhead's insult points the dart. -3,  
Has Heaven reserv'd; in pity to the poor, (Juv. 3.162-3)  
No pathless waste, or undiscover'd shore?  
No secret island in the boundless main?  
No peaceful desert yet unclaim'd by Spain?  
Quick let us rise, the happy seats explore,  
And bear Oppression's insolence no more.  
This mournful truth in every where confus'd."

"Much could I add,--but see the boat at hand, (Juv. 3.315ff)  
The tide retiring calls me from the land:  
Farewell! When youth, and health, and fortune spent, (J. 3.  
Thou fly'st for refuge to the Wilds of Kent; 318-22)  
And tir'd like me with follies and with crimes,  
In angry numbers warn'st succeeding times;



Then shall thy friend, nor thou refuse his aid,  
Still foe to vice, forsake his Caelian shade;  
In virtue's cause once more exert his rage,  
Thy satire point, and animate thy page."

The 'Vanity of Human Wishes' in imitation of the tenth satire of Juvenal is more general;

"But Observation, with extensive view,  
Survey mankind from China to Peru;"

Juvenal's observations are transcribed with no change:

e.g. "How rarely reason guides the stubborn choice" 10.4-5;

"Fate wings with every wish th' afflictive dart" (10.7)

"But, scarce observed, the knowing and the bold  
Fall in the general massacre for gold" (10.12)

"Unnumber'd suppliants crowd Preferment's gate, (10.54-60;  
Athrast for wealth, and burning to be great;  
Delusive Fortune hears th' incessant call,  
They mount, they shine, evaporate, and fall."

The imitation in some places is colored by by the author's own sentiments and character. Johnson was in deep sympathy with Juvenal's view of life but his object was to bring out his moral by modern examples and a Christian mood of feeling. The pictures of Wolsey and of Charles of Sweden do not measure up to their counterparts in the original but the depiction of literary life is superior to Juvenal's lamentation over the fate of Demosthenes and Cicero. Sir Walter Scott has said that this poem was "a satire the deep and pathetic morality of which has often extracted tears from those whose eyes vander dry over pages professedly sentimental". Mr Gosse has described it as "perhaps the most Roman poem in the language."

'Rasselas' 1759 contains the philosophy of the Stoic school - the sublime happiness of a life led according to Nature. The style though ponderous and artificial is elegant and harmonious. 'The Rambler' contains a large number of Latin words due to the fact that Johnson was then at work on his lexicon and was merely exercising his words here. In No. 3. of the 'Idler', Johnson comments on Lucretius 5.381: "Many philosophers imagine that the elements themselves may be in time exhausted; that the sun, by shining long, will effuse all its light; and that by the continual waste of aqueous particles the whole earth will at last become a sandy desert; I would not advise my readers to disturb themselves by contriving how they shall live without light and water. For the days of universal thirst and perpetual darkness are at a great distance. The ocean and the sun will last our time and we may leave posterity to shift for themselves." Among Johnson's poems, a translation of Horace, C.4.7 is found.



Johnson was followed by the Decadent poets- mere artisans. In all their works, there was a tendency toward abstract form of expression. A classical severity and simplicity characterizes the versification of 'Pleasures of The Imagination'. by Mark Akenside. In this poem, the author had two models- Vergil in his Georgics and Horace. He says:

"With bold adventure to the Mantuan lyre  
I sing for contemplation, link'd with love,  
A pensive theme."

As in Horace (C.3.4.1) Akenside invokes the Muse and the Genid (Ep. 2.2.187; A.P. 210) for he is to go through

"fair Lyceum's walk, the olive shades  
Of Academus, and the sacred vale (Hor. Ep. 2.2.45)  
Haunted by steps divine"

The poem is not without Ovidian touches; Lucifer (Met. 2.115), the vale of Tempe and Peneus (Met. 1.569f), Pan the Arcadian god (Fasti 2.271-2), and the love-tale of Boreas and Orithyia (Met. 6.682ff) are alluded to. In the 'Hymn To Cheerfulness' the poet says:

"from Tibur's Sabino vale  
Delicious blows the enlivening gale,  
While Horace calls thy sportive choir,  
Heroes and nymphs, around his lyre."

Ode 15 addressed to the evening star alludes to Endymion (Catull. C. 66.5) and the 'Hymn To The Naides' (1746) alludes to the nymphs of Vergil and Ovid. Arethusa (Verg. G. 4.344), Pales (Fast. 4.723-5) Chloris (Fast. 5.195) Pomona (Met. 14.623). mention is made of Aganippe (Catullus C. 61.30) Daphne (Met. 1.452), Bromius (Met. 4.11) Lenaeon (Met. 4.15) Edonian bard (Met. 11.69 Edonides) Silenus (Met. 11.90) Pentheus (Met. 3.712ff) Alcides (Fast. 2.304) Bandusia (Hor. C. 3.13.1) Anio (Hor. C. 1.7.13) Nysa (Met. 3.314).

Christopher Smart, another decadent poet is the author of an Epithalamium which may be compared with Catullus C. 61. The 'Hop-Garden' a Georgic has imitations from the second Georgic of Vergil:

"Me the voluminous Medway's silver wave  
Content inglorious, and the hopland shades!"  
"Rura mihi et rigui placeant in vallibus amnes;  
Flumina anem silvasque inglorius." G. 2.485-6

Another "Hail!

Illustrious parent of the finest fruits,  
Illustrious parent of the best of men!  
For thee Antiquity's thrice sacred springs  
Placidly stagnant at their fountain head,  
I rashly dare to trouble (if from thence  
I aught for thy utility can drain)  
And in thy towns adopt th' Ascræan muse."

G. 2.173-6

Smart's 'Hilliad' is a conceited satire with an imitation of the Sibyl of the sixth book of the Aeneid. Of his odes, the eleventh alludes to Horace C. 3.30 and 'The Pretty Chambermaid' is in imitation of Horace C. 2.4. Martial 1. Epig. 36 is also imitated.



The chief minor poet, Oliver Goldsmith, took the side of the Classicists, supported the heroic couplet and with Johnson opposed blank verse which he discarded in his own works. In the 'Inquiry into the Present State of Polite Learning' published in 1759 the revival of old English authors is held in contempt and in 'On the Marks of Literary Decay in France and England' Goldsmith comments on blank verse thus: "From this proceeds the affected security of our odes the tuneless flow of our blank verse, the pompous epithets etc" 'The Traveller' published 1764, a perfect example of the eighteenth century didactic poem in the heroic couplet, is a versification of Goldsmith's 'Wanderjahr' on the continent; While on the Alps, he moralizes on the conditions and limitations of European society. This was followed by 'The Deserted Village' in which the couplet was brought to a graceful simplicity. In the essay on 'Cultivation of Taste', Goldsmith shows his appreciation of the classics: "Is there any man so dead to sentiment, so lost to humanity, as to read unmoved the general behaviour of the Romans to the state of Greece, as it is recounted by Livy or embellished by Thomson in his poem of Liberty. In reading the ancient authors even for the purpose of a school education, the informed taste will begin to relish the irresistible energy, greatness and sublimity of Homer, the serene majesty, the melody and pathos of Virgil, the tenderness of Tibullus, the elegance and propriety of Terence, the grace, vivacity, satire and sentiment of Horace."

The Augustans following Goldsmith, were Rev. Charles Churchill with 'The Rosciad' a satire upon the stage; William Falconer with 'The Shipwreck' a long piece in heroic couplets in which he rivalled Vergil; James Beattie (who translated Vergil's pastorals, Horace C.2.10 and C.3.13, and a few lines from Lucretius), with the 'Minstrel' in Spenserian stanza and 'The Judgment of Paris' modelled on Ovid, Heroides, 5 and Epistle 15 (16) 52ff; Erasmus Darwin with 'The Botanic Garden' which is an expression of some of Lucretius' beliefs; Thomas Chatterton the boy-poet who translated the fifth and nineteenth odes of the first book of Horace. Through the shallow versifiers, poetry sank into insignificance. Bishop Richard Hurd said of the Augustan age "we have got by it a great deal of good sense. What we have lost is a world of fine fabling."

The prose following poetry in its decline is represented by Gibbon and Burke both followers of Johnson in magnificence of phrase and Latin pomp of speech. Gibbon in 1770 published 'Observations on the Sixth Book of the Aeneid' designed to ruffle the complacency of Warburton. Burke brought prose to its highest finish. Among ancient authors, Demosthenes was his favorite. He was fond of Vergil, Horace, Lucretius, and partial toward Lucan. By the bent of his genius, Burke was led to make Cicero his model whom he resembled in magnificence and copiousness of thought. His first publication 'Vindication of Natural Society' shows a burning zeal for constitutional forms of accepted rule. Some of the allusions to Cicero are:

'Reflections on The French Revolution'

"To be attached to the subdivision, to love the little platoon we belong to in society is the first principle of public affection."



"They all know or feel this great ancient truth: "Quod illi principi et praepotenti Deo qui omnem hunc mundum regit, nihil eorum quae quidem fiant in terris acceptius quam concilia et coetus hominum jure sociati quae civitates appellantur."

Inexactly quoted from De Re Pub. 6. cap.13

"None of the heads of the Roman factions when they established "crudelam illam hastam" in all their auctions of rapine, have ever set up to sale the goods the conquered citizen to such an enormous amount."

Cicero alluding to the sales under the confiscations of Sulla: "Nec vero unquam bellorum civilium semen et causa deerit, dum hominis perditum hastam illam meminerint et sperabunt." De Off. 2.8.29

"Quos non illa infinita hasta satiavit." Phillip.4.4.9

"I see the national assembly openly reprobate the doctrine of proscription which one of the greatest of their own lawyers tells us with great truth is a part of the law of nature

Hanc ob causam maxime, ut sua tenerent res publicae civitatesque constitutae sunt." De Off. 11. cap. 21

"but at any price, I should hardly yield my rigid fibres to be regenerated by them: nor begin, in my grand climacteric to squall in their new accents, or to stammer, in my second cradle, the elemental sounds of their barbarous metaphysics."

Si isti mihi largiantur ut repuerascam et in eorum cunis vagiam valde recusem."

De Senect. 23.83

Letters To A Noble Lord?

"The punishment of real tyrants is a noble and awful act of justice, and it has with truth been said to be consolatory to the human mind."

Re pulchrum, beneficio gratum, fama gloriosum tyrannum occidere? Phill. 2.46

Horace

Present Discontents (1770)

"discharging his splendid bile" Sat. 2.3.141 "splendida bilis"

American Taxation (1774)

"It is the language of your own ancient Acts of Parliament  
Nons mens hic sermo, sed quae praecepit Ofellus  
Rusticus abnormis sapiens" Sat. 2.2.3



'Reflections of the Revolution in France'(1797)

"Whenever our neighbour's house is on fire it cannot be amis for the engines to play a little on our own. Better to be despised for too anxious apprehensions than ruined by too confident a security."

Ep.1.18.84

"Men have no right to what is not reasonable, and to what is not for their benefit; for though a pleasant writer saith: Liceat perire poetis, when one of them, in cold blood, is said to have leaped into the flame of a volcanic revolution Ardentem frigidus Aetnam insiluit."

A.P.465-6

"Wise men, who as such are not admirers(not admirers at least of the Munera Terrae) are not violently attached to these things, nor do they violently hate them."

C12.14.10

"This was a good stout proof article of faith, pronounced under an anathema, by the venerable fathers of this philosophic synod. Credat who will! certainly not Judaeus Apella!

Sat.1.5.100

'Letters To A Noble Lord' (1796)

"The precept given by a wise man, as well as a great critic for the construction of poems, is equally true as to states. Non satis est pulchra esse poemata dulcia suntu."

A.P.99

On Regicide Peace'

"It may be said of my friend what Horace says of a neighbor of his-garrit aniles ex re fabellas."

Sat.2.6.77

"This is undoubtably in the genuine manner of the Augustan age, but in a manner, which was censured by one of the best poets and critics of that or any age:

"Migravit ab aure voluptas

Omnis ad incertos oculos, et gaudia vana  
Quattuor aut pluris aulae premuntur in horas,  
dum fugiunt equitum turmae, equitumque catervae"

Ep.2.1.187-90

"Accordingly they predicted(perhaps with more arrogance than reason) an eternal duration to their works."

C1 3.30

"We cannot bear to look that frightful form in the face as it is and in its own actual shape. We dare not be wise."

Ep.1.2.20



"but we are told that the French have lately obtained a very pretty sort of constitution and that it resembles the British constitution as if they had been twinned together in a womb. *Mire sagaces fallere hospites discrimen obscurum*"  
C.2.5.22-3

"Who is to be the *dedecorum pretiosus emptor*?  
is it the *Navis Hispanae Magister*?"

C.3.6.31-2

Vergil

'Letters To A Noble Lord'

"But to you, I think, we trace them best. You seem to me to be *gentis cunabula nostrae*"

Aen.3.105

"Because half a dozen grasshoppers under a fern make the field ring with their importunate chink, whilst thousand of great cattle, reposed beneath the shadow of the British oak, chew the cud and are silent, pray do not imagine that that those who make the noise are the only inhabitants of the field"

G.3.327f.

'Reflection On The Revolution in France'

"When the Protestant(heir) was preferred, the inheritable principle survived with a sort of immortality through all transmutations-multosque per annos stat fortuna domus et avi numerantur avorum, this is the spirit of our constitution not only in its settled course, but in all its revolutions."

G.4.208

"Let them be their amusement in the schools-Illa se jactet in aula-Aeolus et clauso ventorum carcere regnet."

Aen.1.140

"Difficulty is a severe instructor, set over us by the supreme ordinance of a parental guardian and legislator, who knows us better than we know ourselves, as he loves us better too. *Pater ipse colendi haud facilem viam voluit.*"

G.1.121-2

"They have reversed the Latonian kindness to the landed property of Delos. They have sent theirs to be blown about, like the light fragments of a wreck, *oras et littora circum*"

Aen.3.75

'On Regicide Peace'

"It puts me in mind of the piece of tapestry with which Virgil proposed to adorn the theatre he was to erect to Augustus upon the banks of the Mincio, who now hides his head in his reeds, and leads his slow and melancholy windings through banks wasted by the barbarians of Gaul. He supposes that the artifice is such, that the figures of the conquered nations in his tapestry are made to



play their part, and are confounded in the machine:

Utque,

Purpurea intexti tollant aulæa Britanni"

C.3.25

"I know it may be said that we may prevail on this proud, philosophical military Republick, which looks down with contempt on Trade, to declare it unfit for the Sovereign of Nations to be eundum Negotiatorem et Dominum;"

Tu regere imperio populos, Romani, memento  
Hæc tibi erunt artes;†

Aen.6.851-2

"the cackling of us poor Troy geese to alarm the garrison of  
Lucretius the Capitol was forget"

Aen.8.655

'Letters To A Noble Lord'

"There was however in the midst of this joy something to exercise the patience of these worthy gentlemen and to try the long suffering of their faith."

‡medio de fonte leporum

Surgit amari aliquid, quod in ipsis floribus angit."

4.1133-4

'Reflections Of The Revolution in France'

"Men cannot enjoy the rights of an uncivil and a civil state together."

"acrius ex ira quod enim se quisque parat  
ulcisci quam nunc concessumst legibus æquis,  
hanc ob rem est homines pertaesum vi colere ævum!"

5.1848-10

'On Regicide Peace'

"On that apprehension the mighty war was continued during such a number of years as the degenerate and pusillanious impatience of our dwindled race can hardly bear to have reckoned-a war, equal within a few years in duration, and not perhaps inferior in bloodshed, to any of those great contests for Empire, which in History make the most awful matter of recorded Memory."

ad confligendum venientibus undique Foenis,  
omnia cum belli trepidò concussa tumultu  
horrida contremuere sub altis ætheris oris,  
in dubioque fuere utrorum ad regna cadendum  
cnnibus humanis esset terræque marique"

3.833-7



Lucan

'American Taxation'

"The state delivered into the hands of Lord Chatham  
it may be called  
Clarum et venerabile nomen  
Gentilis et multum nostrae quod proderat urbi."  
Phars.9.202

'Letters To A Noble Lord'

"This Assembly which overthrows kings and kingdoms, has not  
even the physiognomy and aspect of a grave legislative body--  
nec color imperii, nec frons erat ulla senatus  
Phars, 9.207

'Reflections of The Revolution in France'

"This policy appears to me to be the result of profound  
reflection; or rather the happy effect of following nature,  
which is wisdom without reflection and above it."  
Phars.2.382

Juvenal

'Letters To A Noble Lord'

Sat.7.151 referred to

'Reflections Of The Revolution In France'

"But I may say of our preacher utinam nugis tota illa  
dedisset tempora saevitiae"  
Sat.4.150-1

"I thought when his enemies had driven him from Versailles  
that his exile was a subject of most serious congratulation  
Tunc multae urbes et publica vota vicerunt."  
Sat.10.284-5

'On Regicide Peace'

"Light lie the earth on the ashes of English pride"  
Sat.7.207

Terence

'Reflections Of The Revolution in France'

"The slave in the old play, tells his master "Haec  
commemoratio est quasi exprobratio". It is not pleasant  
as compliment; it is not wholesome as instruction." Andr.43-



'On Regicide Peace'

"Have they diversified the scene by the least variety or produced the face of a single new villain? Taedet harum sordidiorum Cornu."

Don. 227

C-11

'On Regicide Peace'

"We are in a constitution of things wherein  
"modo sol nimius nimius modo corripit imber"  
Met. 5.483

Tibullus

'On Regicide Peace'

"This variability is pleasant and shows a fertility of fancy:

Qualis in aethereo Felix Vertumnos  
Mille habet oratus, mille decolor habet"

El. 4.2.13-4

Among other orators of the time, Charles James Fox a debator in the House of Commons was distinguished beyond most men of his age for his acquaintance with classical literature. So thoroughly was he grounded in Greek and Latin from boyhood that he read them throughout life as much as he read English and could turn to the great authors of antiquity at any moment, not as a mental effort but for the recreation and delight he found in their pages. He was in correspondence with the most eminent literary men on the nicest questions of Greek and Latin criticism.

Another precocious classic scholar was William Pitt who before twenty had read the complete works of every Latin author of any eminence. He was in the habit of spending hours on the most beautiful expressions of the ancient authors and historians and of copying the most striking passages in their works. His translation of the Aeneid has been compared with that of Dryden thus "Dryden leads the reader forward by his general vigour and sprightliness and Pitt stops him to contemplate the excellence of a single couplet. Dryden's faults are forgotten in the hurry of delight and Pitt's beauties neglected in the language of a cold and listless perusal. Pitt pleases the critics and Dryden the people. Pitt is quoted and Dryden read.

Lord Chatham, a member of Parliament, like Burke, made Cicero his model and with the other great orators left his speeches a model for succeeding generations.



The literature of the next century opens with the critical writings of Lamb, Coleridge, DeQuincy, Carlyle and Wordsworth. Charles Lamb entered the field with 'Essays of Elia' (1818). The most noticeable thing about them being the use of Latinized words. The Essays show an acquaintance with Latin authors. In 1795, Lamb brought out a translation of Catullus which was too diffuse and redundant when compared with the condensed and pregnant brevity of Catullus but valuable for the annotations accompanying it.

Coleridge in his essays 'The Friend' applies the myths of Polypheme, Hercules and Omphale, Cadmus and the dragon's teeth. The 'Biographia Literaria' (1817) has a few classic references.

De Quincy was widely read in the classics and his contributions to literature covered wide grounds-in literary theory and criticism he surpassed himself. In the 'Essay On Style' Cicero is the authority quoted. In the 'Essay On Keats' he speaks of Lucretius thus: "I admire him as the first of demoniacs- the frenzy of an earth born hellborn inspiration, divinity of stormy music sweeping around us in eddies in order to prove that for us there can be nothing divine." In the comparison of Lucretius and Horace, De Quincy says: "Whatsoever in Horace was best-had been obtained by most labor; whatsoever in Lucretius was best-by least. In Horace, the exquisite skill cooperated with the exquisite nature; in Lucretius, the powerful nature disdained the skill, which indeed would not have been applicable to his theme, or to his treatment of it and triumphed by means of mere personification of volume and headlong fury." In the 'Confessions of An Opium Eater' De Quincy speaks of Demosthenes as his favorite author and Livy among Latin historians. Classic influence revealed itself in his long involved sentences, in his taste for neatness and accuracy and in his analytic mind.

In poetry, the return to nature and humanity is heralded by the transition poets Blake, Cowper, Crabbe and Burns. Of these poets, the didactical and satirical poems of Cowper connect with the preceding age. Latin mottoes precede poems on abstract subjects. Cowper also tried his hand at translation-Horace C.1.9;1.38 in sapphics; C.2.16; humorous adaptations of Horace's journey to Brundisium (Sat.1.5); Sat.1.9 adapted to Present Times; Aeneid Bk.8 from line 13 with two omissions; and Ovid Trist.5.12.

The poems of Robert Burns have a few Ovidian notes-the fickleness of fortune (Trist.1.9.13) pale Cynthia and Cynthia with her silver rays (Ep.17(18) 71 and 74); Amalthea's horn (Fast.5.115ff)

the horn of plenty (Met.9.88), Helicon (Met.5.254) Pegasus (Met.5.262); A few Horatian echoes-indifference to Fortune's frown (C.3.29.49-56), the march of the seasons (C.4.7.9-12), the praise of wine (C.3.21.13ff) the teeth of Time (C.3.30.3-5).

Among the Romantic poets, one accomplished classicist arose-Walter Savage Landor whose excellence as a classicist is seen in his dignity of style, in the simplicity and intensity of many of the brief lyrics and epigrams. He said of himself "I shall dine late but the dining room will be well lighted, the guests few and select; I neither am nor ever shall be popular."



In 'Pentameron' a critical work, Lander shows himself a master. In his criticisms of the Latin poets he says "I do not think Ovid the best poet that ever lived, but I think he wrote the most of good poetry, and, in proportion to its quantity, the least of bad or indifferent." The great fault of the Metamorphoses, he states, is the plan as proposed in the argument.

primæque ab origine mundi

In æva perpetuum deducere tempora cernen.

Had he divided the more interesting of the tales, and omitted all transformations he would have written a greater number of exquisite poems than any author of Italy or Greece. He wants on many occasions "the gravity of Vergil, on all the variety of cadence. Of all the ancients, he had the finest imagination, the truest tact of judging the poetry of his contemporaries and predecessors. He was the only one who could justly appreciate the labors of Lucretius." The faults of the Aeneid are pointed out but the instances of Vergil's humanity are eloquently alluded to. Says Lander "I love beyond measure in Virgil his kindness toward dumb creatures" Lucretius he admired for his vigour, Horace's faults are considered but most of his lyrics appeal to Lander - "Give me 'Vixi puellis' and give me 'Quis multa gracilis' and as many more as you please for there are charms in nearly all of them." In the criticism of Catullus, each carmen is reviewed - 'Miser Catulle' and 'Sirmio' are called two most beautiful and perfect poems. 'Ad Passerem Lesbiae' and 'Luctus in Morte Passeris' are mentioned as favorites. Like Horace (C.3.30) Lander makes a monument for himself: "Wonderful it seems to me, that an infirm and helpless creature, such as I am, should be capable of laying thoughts up in their cabinets of words which time as he moves by, with the revolutions of stormy and eventful years can never move from their places."

#### Horace

Of C.13.5 Lander (Pentameron) says, "in competition with which ode, the finest in the Greek language itself has to my ear too many low notes and somewhat of a wooden sound."

Past ruin'd Ilion Helen lives,  
Alcestes rises from the shades;  
Verse calls them forth; 'tis verse that gives  
Immortal youth to mortal maids."  
Cf. C.4.9.13-16

"Soon shall Oblivion 's deepening veil  
Hide all the peopled hills you see"  
C.4.9.25-8, 33-4

"Mother, I cannot mind my wheel;  
My fingers ache, my lips are dry: etc"  
Cf. C.13.12

"Ah what avails the sceptred race  
Ah what the form divine!  
What every virtue, every grace!  
Rose Aylmer, all were thine."  
C.4.7.23-5



## Catullus

### On Catullus

"Tell me not what too well I know  
About the bard of Sirmio"  
in allusion to C.31

### To Verona

"I behold  
Lesbia, and Lesbia's linnet at her lip" C.2

## Ovid

### Death Of Paris And Penelope

"When man's last day is come, how clear are all  
The former ones! Now appear manifest  
Neglected Gods, now Sparta's Furies rise,  
Now flames the fatal torch of Hecuba Ep.15(16).45ff  
Portended at his birth, but deem'd extinct  
Until that arrow sped across the tombs  
Of heroes, by a hand unseen, involves  
In flame and smoke the loftiest tower of Troy.  
Such were the thoughts that vanish like a mist,  
And thee, Penelope, thee alone he sees,  
He sees thee under where the gnat was strown  
With the last winter leaves, a couch for each,  
Sees thee betrouth, deserted, desolate." Her.5.32  
Ep.16(17).105-6

### Heroic Idylls:

'Hippomenes and Atalanta' Met.10.560-80

'Nisus' Met.6.195ff

'Orpheus And Eurydice' Met.10.1-77

'Europa And Her Mother' Met.2.845ff

'Hercules Spinning'--Her.9.75-6

### Gebir:

1 "Such as Diana rising o'er the rocks  
Showered on the lonely Latmian." Ep.17(18).61ff

6 "native Delos" of Phoebus Met.6.333

6 rivers: Peneus and her nymphs-Met.1.452,  
Amphrysos(Met.1.580);Apidanus(Met.1.580); poplar-crowned  
Spercheus(Met.1,579);Enipeus(Met.6.116);Pirene(Met.3.240  
Panope(Met.1.579);Eridanus(Met.2.324).



Gebir 7 swans of Meander Her.7.4

7 foast of Cepheus and Phœneus' fate Met.5.122 and 9222.

Vergil

To Spring

"O ver Purpureum!" -Violet-colored Spring Ecl.9.40  
Perhaps, good poet, in your vernal days  
The simple truth might justify the phrase;  
But now, dear Virgil, there is no such thing!  
Perhaps, indeed, in your Italian clime,  
There, o'er the year, if fair report be true,  
Four seasons roll, instead of barely two,  
There still may be a verdant vernal time;  
But here, on these our chilly Northern shores,  
Where April gleams with January's snows,-  
Not e'en a violet buds; and nothing "blooms",  
Save blustering Boreas,-dreariest of lords,  
O ver purpureum! where the Spring discloses  
Her lightest purple on our lips and noses!"

'Pan Immortal' Ecl.2.33 "Pan curat ovis oviumque magistros"

Gebir 2 "saffron-----Morn" Aen.7.26

" 3" "The silent and unsearchable shades  
Of Erebus and Night" Aen.6.247

" 3 Phlegethon Aen.6.551

"happy fields" Aen.6.744

Martial in Town

"Last night, within the stifling train  
Lit by the foggy lamp o'erhead,  
Sick of sad Last News, I read  
Verse of that joyous child of Spain,  
Who dwelt when Rome was waxing cold,  
Within the Roman din and smoke.  
And like my heart to me they spoke,  
These accents of her heart of old:-  
Brother, had we but time to live  
And fleet the careless hours together,  
With all that leisure has to give  
Of perfect life and peaceful weather,  
The Rich Man's halls, the anxious faces,  
The weary Forum, courts, and cases  
Should know us not; but quiet nooks,  
But summer shade by field and well,  
But country rides, and talk of books  
At home, with these, we fain would dwell!  
Now neither lives, but day by day

4. Epig. 64



Sees the suns waiting in the west,  
And feels their flight, and doth delay  
To lead the life he loveth best.

So from thy city prison broke,  
Martial, thy wail for life mispent,  
And so, through London's noise and smoke  
My heart replies to the lament.

For dear as Tagus with his gold,  
And swifter Salo, were to thee,  
So dear to me the woods that fold  
The stream that circles Fernielea!"

Maecetius

'Pentameron'

"serena templâ" 2.3

Tibullus

"Only one poet in the worst of days  
Disdain'd the usurper in his pride to praise.  
Ah, Delia! was it wantonness or whim,  
That made thee, once so tender, false to him?  
To him who follow'd over snows and seas  
Messala storming the proud Pyrenes.  
But Nemesis avenged him, and the tear  
Of Rome's last poet fell upon his bier."



Robert Southey, one of the first of the natural poets in his preface to 'Joan of Arc' states his preference of Statius to Vergil-"With his inferior taste he appears to me to possess a richer and more powerful imagination; his images are strongly conceived and clearly painted and the force of his language while it makes the reader feel proves that the author felt, himself." His wish was

"to taste the humbler joys of life,  
Lull'd in oblivion's lap to wear away"

the "secretum iter et fallentis semita  
vitae" of Horace

Ep. 1.18.103

He is the author of a poem 'To Hymen' and in his sonnets alludes to

Ovid:

"Fearful the balst, and loud the torrents roar,  
And sharp and piercing drove the pelting rain,  
When wildly wandering on the Volga's shore,  
The exile Ovid pour'd his plaintive strain;  
He mourn'd for ever lost the joys of Rome,  
He mourned his widow'd wife, his distant home,  
And all the weight of woe that load the exile's doom."

Ovid Trist. 3.12

"Oh! could my lays, like Sulmo's minstrel, flow, <sup>Ovid</sup> Amor. 2.  
Eternity might love her Bion's name; 16.1  
The muse might give a dignity to woe,  
The grief's steep path should prove the path to  
fame;

But I have pluck'd no bays from Phoebus' bower,  
My fading garland, form'd of many a flower,  
May haply smile and bloom to last one little hour."

C o

Coleridge Samuel Coleridge author of supernatural poetry  
borrows a few hints from the Latin:

Coleridge author of supernatural

'Homesick'

"But what is all, to his delight,  
Who having long been doom'd to roam,  
Throws off the bundle from his back,  
Before the door of his own house?"

a paraphrase of Catullus, C. 31.7-10

'Names'

"I asked my fair one happy day,  
What I should call her in my lay;  
By what sweet name from Rome or Greece;  
Lalage, (Horace C. 1.23.10) Neaera, (Hor. C. 3.1421),  
Chloris (Fasti 5.195)  
Sappho (Hor. C. 2.13.25), Lesbia, (Catullus C. 5) or Doris  
(Verg. G. 4.47-1.  
344)  
Arethusa Verg. E. 10.5) or Lucrece (Fasti 2.741).



'Ode To Tranquillity'

"Tranquillity! thou better name  
Than all the family of Fame!  
Thou ne'er wilt leave my ripper age  
To low intrigue, or factious rage;  
For oh! dear child of thoughtful Truth,  
To thee-I gave my early youth,"

Cf. Sen. De Tranq. Cic. Tusc. Disp. 5.2  
Lucr. 2.1.7-8

'Hymn To The Earth'

"Earth! thou mother of numberless children, the nurse,  
and the mother,  
Hail! " Lucr. 1.251

'On The Denial Of Immortality'

"If dead, we cease to be; if total gloom  
Swallow up life's brief flash for aye, we fare Hor. C.  
As summer-gusts, of sudden birth and loom! 2.14.24  
Lucr. 3.941-3



## Wordsworth

In William Wordsworth the greatest poet of nature and of man, the poems 'Hedemania' and 'Lycoris' are classical echoes! Occasional references to the myths of Ovid, and Vergil and many Horatian similarities may be traced! Among the 'Sonnets Dedicated To Liberty', the motto to the 'Ode Composed in January, 1816' is taken from C.4(8.11-15,19-22).

## Horace

### 'An Evening Walk'

"Hope with Reflection blends her social rays

"To gild the total tablet of his days;"

C.1.5.13

*"- Did Sabine grace adorn my living line,  
Claudius's praise, wild streams, should yield to mine!"*

'Descriptive Sketches'

*"bubbling brook" C.3.13.5*

"Through nature's vale his homely pleasures glide

Unstained by envy, discontent, and pride;

Well-pleased upon some simple annual feast,  
Remembered half the year and hoped the rest,  
If dairy produce from his inner board  
Of thrice ten summers consecrate the board."

Cf. Epode 2; Ep. 1. 10 praises of a country life.

### 'To -'

"If human life do pass away,  
Perishing yet more swiftly than the flower  
Whose frail existence is but of a day;  
What space hath virgin's beauty to disclose  
Her sweets, and triumph o'er the breathing rose!  
Not even an hour."

Cf. C.2.11.5ff "fugit retro

levis iuventas et decor, srida

Pellente lascivos amores

Canitie facilenque senem"

### 'To The Same Flower'

"Fear who will a pyramid; Cf.3.30.1-2

Prise it is enough for me,

If there be but three or four

Who will love my little flower."

### 'The Oak And The Broom'

"Frail is the bond by which we hold Cf.C.1.4.15



"Disasters, do the best we can,  
Will teach both great and small;  
And he is oft the wisest man  
Who is not wise at all!"  
Cf.C.2.10.5-12

'Laodamia'

"But unsubstantial form eludes her grasp"  
C.1.24.15 "vanæ-imagini"

'Peter Bell'

Part 2 "glassy flood" C.4.2.3-4 "vitreo-ponto"

'Miscellaneous Sonnets'

'Personal Talk' 4 "Oh! might my name be numbered among theirs,"  
C.1.1.36

'To R. B. Haydon, Esq.'

"Thy genius forward like a winged steed,  
Though bold! Pellerophon (so Jove decreed  
In wrath) fell headlong from the fields of air,"  
C.4.11.26-8

'Memorials Of A Tour In Scotland'

'Composed At Corra Linn'

"Where stood, sublime, Leonidas,  
Devoted to the tomb"  
C.4.14.18 "devota morti"

'Sonnets Dedicated To Liberty'

8de (Composed in January, 1816)  
"sable night" C.1.28.13 "morti-atrac"

'The River Duddon'

20-"Dance like a Bacchanal, from rock to rock,  
Tossing her frantic thyrsus wide and high!"  
C.2.19.1-8

'Tour On The Continent' (1820)

'The Italian Itinerant, And The Swiss Goatherd'

Part 1: "Or bird that soared with Ganymede;"  
C.4.4. 2ff

'Stanzas Composed In The Simplon Pass'

"To listen to Apoll's precipitous roar"



'Ecclesiastical Sketches'

'Eminent Reformers' - "Spicy shores of Araby the blest"

C1.29.1ff

'The Fountain'

"Down to the vale this water steers,  
How merrily it goes!  
'Twill murmur on a thousand years,  
And flow as now it flows."

Ep.1.2.42-3

'Upon The Same Occasion'

"Nor such the spirit-stirring note  
When the live chords Alcaeus smote, C1.2.13.27-8:  
Inflamed by sense of wrong;"

C.4.9.7 "Alcaei minaces"

"Alcaee, plectro dura

Dura fugae mala, dura

belli"

"or unroll  
One precious, tender-hearted scroll  
Of pure Simonides?"

C1.2.1.38 "Ceae--neniae"

"a bursting forth  
Of genius from the dust;  
What Horace gloried to behold,"  
cf. C.2.20.5ff

'Dion'

"when the lunar beam  
Of Plato's genius, from its lofty sphere,  
Fell round him in the grove of Academe"

Cf. Ep.2.2.45 "inter silvas Academi quaerere verum"

"Like Auster whirling to and fro,  
His force on Caspian foam to try;"

C.2.9.2-3 "aut mare Caspium  
Vexant inaequales procellae"

'The Excursion'

"Descend to earth" C1.3.4.1 "Descende caelo"

"Feebly must they have felt  
Who in old time, attired with snakes and whips  
The vengeful Furies"

C.2.13.35-6



"And countless generations of mankind  
Depart; and leave no vestige where they tread."  
Cf. C.4.9.13-9 "non semel Illos  
Vexata"

'Yarrow Revisited And Other Poems'

'Sennet 9'

"Oblivion, throw  
Thy veil, in mercy, o'er the records hung  
Round strath and mountain"

C.4.9.33f *carpere lividas  
Obliviones*"

!The Highland Broach'

"Like vapours years have rolled and spread"  
C.2.14.2 "*Tabuntur anni*"

'Elegiac Musings'

"Shades of the Past, oft notived with a sigh  
Shall stand a votive Tallet"  
C.1.4.13

'Liberty'

"That life- the flowery path which winds by stealth,  
Which Horace needed for his spirit's health; Sat.2.6.60ff  
Sighed for, in heart and genius, overcome  
By noise, and strife, and questions wearisome,  
And the vain splendours of Imperial Rōme?  
Let easy mirth his social hours inspire,  
And fiction animate the sportive lyre,  
Attuned to verse the crowning light Distress  
With garlands cheats her into happiness;  
Give me the humblest note of those sad strains  
Drawn forth by pressure of his gilded chains,  
As a chance sunbeam from his memory fell  
Upon the Sabine Farm he loved so well; Ep.1.14  
Or when the prattle of Bāndusia's spring  
Haunted his ear-he only listening" C.3.13.15

'Sonnets (Composed During A Tour In Scotland In The Summer Of 1833)

10 "Dear to the Loves, and to the Graces vowed,"  
C.1.4.5-6

'Lines written in the Album of the Countess of - Nov. 5.1834'  
"stealing Time" C.3.30.5 "*fuga temporum*"

'Stanzas On The Power Of Sound'  
8 "*Lydian aëris*" C.4.15.30

"Oblivion may not cover

All the *murder* recorded by 'the Miser' C.4.9.37-4



"The Gift to King Amphion  
That walled a city with its melody  
Was for belief no dream."  
AlP.394ff

'The Prelude'

2

"Our daily meals were frugal Sabine fare!  
Sat.2.2.45-6 "nam villibus ovibus  
nigrisque est oleis hodie locus"

4

"Some lovely Image in the song rose up  
Full-formed like Venus rising from the sea;"  
C.3.26.5 "Marinae-Veneris"

7

"and the goat-herd lived  
As calmly, underneath the pleasant brows  
Of cool Lucretilis, where the pipe was heard  
Of Pan, Invisible God, thrilling the rocks  
With tutelary music, from all harm  
The fold protecting."  
C.1.17.1-4 "Velox amoenum saepe Lucretilem  
Mutat Lycaeo Faunus et igneam  
Defendit aestatem capellis  
Usque meis pluviosque ventos."

'Conclusion:' "Suppose my powers confirmed, and such  
My knowledge, as to make me capable  
Of building up a Work that shall endure."  
C.3.30.'ff

Ovid

'Descriptive Sketches'

"purple morning" Met.2.113 "Purpureas Aurora fores"

'The Pilgrim's Dream'

"purple dawn" Met.2.113

"And reeled with visionary stir  
In the blue depth, like Lucifer  
Cast headlong to the pit"  
Met.7.436-7



Laodamia'

"Did not Hercules by force  
Wrest from the guardian monster of the tomb  
Alcestis, a reanimated corse  
Given back to dwell on earth in vernal bloom?"

Ex Pont.3.105f; slight reference to the myth.

"Medea's spells dispersed the weight of years,  
And Aeson stood a youth 'mid youthful peers."

Met.7.286ff

"What time the fleet at Aulis lay enchained."

Her.13.3

'Miscellaneous Sonnets'

'To The River Derwent'

"Less vivid breath entwined  
Lomaeon victor's brow".

Her.9.61

'To The Lady Mary Lowther'

"The azure brooks where Dian joys to lave"

Met.3. 161ff

The Brownie's Cell'

*"beauteous as the chosen spot  
In Mysia's vale, the embellished grot;  
Whither by care of Libyan Jove  
Young Bacchus was conveyed to lie  
Safe from his step-dance Chrys's eye"*

Met.3. 316-4.

'Sonnets Dedicated To Liberty'

'Ode (Composes in January, 1816)'

"And ye, Pierian sisters, sprung from Jove  
And sage Mnemosyne"

Met.6.114 ,parentage

Tour On The Continent'

'The Italian Itinerant, And The Swiss Goatherd'

"But truth inspired the lards of old  
When of an iron age they told,  
Which to unequal laws gave birth,  
That drove Astraea from the earth."

Met.1.150

'Echo Upon The Gemmi'

"As multitudinous a harmony,  
As e'er did ring the heights of Latmos over,  
When, from the soft couch of her sleeping lover,  
Ep.17 (18) 62ff reference to the myth of  
Cynthia and Endymion



Upstarting, Cynthia skimmed the mountain dew  
In keen pursuit-"

'Ecclesiastical Sketches'

'Charles The Second'

"Away, Circean revels!" Met.14.294ff

'Ode To Lycoris'

"Cupid's sparkling arrow" Amor.2.5.1 "pharetrate Cupido"

"White as the pair that slid along the plains  
Of heaven, when Venus held the reins"

Met.10.719-20

'To The Same'

"Mingling with night, such twilight to compose  
As Numa loved; when, in the Egerian grot,  
From the sage nymph appearing at his wish,  
He gained whatever a regal mind might ask,  
Or need, of council breathed through lips divine."

Fasti 3.275ff

'The Excursion'

2

"morning's purple beams" Met.3.184

"Roman Janus, double-faced" Fasti 1.65 "Iane biceps"

4

"Thy banks, Cephisus, he again hath trod,"  
Met.1.369

6

"The ancient story of Prometheus chained?  
The vulture- the inexhaustible repast  
Drawn from his vitals?"

Ibidis 5.291-2 "Prometheus,  
Aerias volucres compede fixus alas"

7

"As old bards  
Tell in their idle songs of wandering gods,  
Pan or Apollo, veiled in human form;"  
Apollo. Met.1.480ff; Pan, Met.1.699ff

'Harrow Revisited And Other Poems'

Sonnets:

19

"The forest huge of ancient Caledon"  
Met.8.270ff Calydonian hunt



'The Russian Fugitive'

3

"Tis sung in ancient minstrelsy  
That Phoebus wont to wear  
"The leaves of any pleasant tree  
Around his golden hair,"  
Till Daphne, desperate with pursuit  
Of his imperious love,  
At her own prayer transformed, took root,  
A laurel in the grove."  
Met.1.548ff

'Liberty'

"But Fortune, who had long been used to sport"  
Ex Pont.4.3.49

'Evening Voluntaries'

3

"this green Vale  
Fairer than Tempe!"  
Met.1.569ff a description of this fair vale.

'Sonnets (Composed Or Suggested During A Tour In Scotland In The Summer  
18 of 1833)

"For Fortune on me never deign'd to smile;"  
Ex Pont.1.5.27

'Stanzas On The Power Of Sound'

9

"thy skill, Arion!  
Could humanize the creatures of the sea,  
Where men were monsters. A last grace he craves,  
Leave for one chant:-the dulcet sound  
Steals from the dock o'er willing waves,  
And listening Dolphins gather round."  
Fasti 2.83ff.

'Stanzas On The Power Of Sound'

"the eyeballs of the Leopards,  
That in high triumph drew the Lord of vines, Met.4.24-5  
While Fauns and Satyrs beat the ground  
In cadence"

'The Prelude'

7

"When Wisdom, like the Goddess from Joves brain  
Broke forth in armor of resplendent words,"

Met.2.755f



"And shepherds were the men that pleased me first;  
 Not such as Saturn ruled 'mid Tatan wilds,  
 With arts and laws so tempered, that their lives  
 Left, even to us toiling in this late day,  
 A bright tradition of the golden age;"  
 Met.1.89ff, the golden age.

"The Herculean Commonwealth had put forth her arms,  
 And throttled with an infant godhead's might  
 The snakes about her cradle"  
 Her.9.21-2

11

"O flowery field  
 Of Enna" Met.5.390ff

Vergil

## 'Descriptive Sketches'

"The "parting genius" sighs with hollow breath"  
 Aen.5.95 "Genium loci"

"The native genii walk the mountain green?"

## 'A Farewell'

"morning, in thy saffron coat"  
 Gl.1.447, Aen.4.585 "Tithoni croceum linquens  
 Aurora cubile"

## 'To The Daisy'

"A little Cyclops, with one eye"  
 Staring to threaten and defy,"  
 Aen.3.635-6

## 'Laodamia'

"winged Mercury"  
 Aen.4.239

"Mild Hermes spake- and touched her with his wand  
 That calms all fear"

Aen.4.244 power of the wand.

*In worlds where source is equal and pure* Aen.6.638-9  
*an angrier ether, a diviner air,*  
*and fields riveted with funeral gleams* Aen.6.640-1. 747  
 "She who thus perished not without the crime  
 Of lovers that in reason's spite have loved,  
 Was doomed to wander in a grosser clime,  
 Apart from happy ghosts that gather flowers  
 Of blissful quiet 'mid unfading lovers."

Aen.6.447f "his Laodamia

It comes"



'The Echo'

"Like! but oh, how different!"

Aen. 2.274 "qualis erat! quantum mutatus ab illo"

'Peter Bell'

Prologue-"The Pleiads" G.1.138

'Miscellaneous Sonnets'

'Admonition'

"Pelion and Ossa flourish side by side,

Together in immortal books enrolled:

His ancient dower Olympus hath not sold; "

G.1.281ff.

'Sonnets Dedicated To Liberty'

'A Prophecy, February, 1807'

"the ruddy crest of Mars" Aen. 12.332 "Sanguineus

Mavors"

"Great Pan himself low-whispering through the reeds"

Pan- Ecl. 2.31ff

'The Oak of Guernica'

"Tree of holier power

Than that-in Dodona-" G.1.148-9

'Memorials Of A Tour On The Continent'

'Fish-Women On Landing At Calais'

"For they earth's fairest daughters do excel;

Pure undecaying beauty is their lot;

Their voices into liquid music swell,

Thrilling each pearly cleft and spangly grot-

The undisturbed aldes where nymphs dwell!"

Nereids, G. 4.333ff

'The Source Of The Danube'

"To waft the heroic progeny of Greece,

When the first ship sailed for the golden fleece,

Argo"

Ecl. 4.34-5 "et altera quae velat Argo

Delectos heroes"

'The Three Cottage Girls'

"From wood-nymph of Diana's throng?"

Aen. 1.499"

'Processions' - *Salut. Aen. 8. 285 ff; Corybantic symbols Aen. 3. 111*

'Sky-Prospect. From The Plain Of France' *Globe turned - Aen. 6. 785*

"Yet all is harmless as the Elysian shades

Where spirits dwell in undisturbed repose"

Elysium, Aen. 6.743ff

'To Enterprise'

"and brave the light

With bolder than Icarian flight" Aen. 6.31ff



Written In A Blank Leaf Of Macpherson's "Ossian"

"No tongue is able to rehears

One measure, Orpheus! of thy verse; Aen.6.645ff

Musaeus, stationed, with his lyre

Supreme among the Elysian quire,

Is, for the dwellers upon earth,

Mute as a lark ere morning's birth."

Musaeus, Aen.6.667

'Vernal Ode'

"Tears had not broken from their source;

Nor anguish strayed from her Tartarian den; Aen.6.273-4

The golden years maintained a course

Not undiversified, though smooth and even;

We were not mocked with glimpse and shadow, then

Bright seraphs mixed familiarly with men;

And earth and stars composed a universal heaven!"

Cf. Ecl.4.6ff 'Saturnia regna' described.

'Elegiac Stanzas'

"But not a hint from under-ground, no sign

Fit for the glimmering brow of Proserpine."

Aen.6.141ff, the golden branch sacred to  
Proserpine.

'The Excursion'

Prologue-

"Not Chaos, not

The darkest pit of lowest Erebus"

Aen.6.265 "Et Chaos, et Phlegethon, loca nocte  
tacentia late,"

3

"With their belief, I sang Saturnian rule

Returned, -a progeny of golden years

Permitted to descend, and bless mankind."

Ecl.4.6ff

4

"When a Tartarian darkness overspreads

The groaning nations"

Aen.6.577f

"That Belus, nightly to his splendid couch

Descending, there might-rest;"

Aen.1.621 Belus.

"Those radiant Mercuries, that seemed to move

"Carrying through ether, in perpetual round,

Decrees and resolutions of the gods;"

Aen.4.223-226 duties of Mercury

"fleet Oreads" Aen.1.500

"Pan himself,

The simple shepherd's awe-inspiring god!"

Ecl.2.32-3



"That, like the fabled Lethe, wished to flow  
In creeping sadness; through oblivious shades  
Of death and night"

Aen. 6.714-5

6

"That ancient story of Prometheus chained?  
The vulture"

Ecl. 6.41 "Caucasiasque refert volucres furtunisque

*By Tantalus. "Say what meant the woes Prometheus"  
And the dark sorrows of the sire of Ithaca?" C. 2. 18. 36*  
"Cread or Dryad glancing through the shade  
What time the hunter's earliest horn is heard  
Startling the golden hills."

Aen. 1.500

'Sonnets. 1833

4

'To The River Creta, Near Keswick'

"like Cocytus from the moans  
Heard on his rueful margin"

Aen. 6.132

'The Prelude'

4

Allusion to "Charon" the ferryman Aen. 6.209

6

"Like bees they swarmed, gaudy and gay as bees"

Aen. 4.402ff

7

"Tartarian wilds" Aen. 6.577 description of Tartarus

"Some-say at once a froward multitude-  
Murmur (for truth is hated, where not loved)  
As the winds fret within, the Aeolian cave,  
Galled by their monarch's chain."

Aen. 5.791f

8

"Smooth life had flock and shepherd in old time,  
Long springs and tepid winters, on the banks  
Of delicate Galesus; and no less G. 4.126  
Those scattered along Adria's myrtle shores:  
Smooth life had herdsman, and his snow-white herd  
To triumphs and to sacrificial rites  
Devoted, on the inviolable stream  
Of rich Clitumnus; and the goat-herd lived C. 2.146"

"Far more of an imaginative form  
Than the gay Corin of the groves, who lives  
For his own fancies, or to dance by the hour,  
In coronal, with Phyllis in the midst-" shepherdess of Ecl.



"and on the brink  
 Thou wilt decline of of pastoral Amphitrite 5.6066  
 Or, if that fountain be in truth no more,  
 Then, near some other spring"

# Lucretius

'Peter Bell'

Prologue- "mother earth" 1.251

'Miscellaneous Sonnets'

"And students with their pensive citadels:"  
 2.8 "templa serena"

'The Excursion'

3

"the Brotherhood  
 Of soft Epicureans, taught if they  
 The ends of being would secure, and win  
 The crown of wisdom-to yield up their souls  
 To a voluptuous unconcern, preferring  
Tranquillity to all things."

Cf. 3.938-9; 2.1-4, 18-21

4

"upon that height  
 Pure and serena"  
 2.8

'Sonnets' (Composed 1833)

39

"Tranquillity! the sovereign aim wert thou  
 In heathen schools of philosophic lore;"

5.117-9 "siquis vera vitam ratione gubernet,  
 divitiae grandes homini sunt vivere parce  
aequo animo"

'Rural Illusions'

2

"Maternal Flora" 5.739 "Flora- mater"

'The Prelude' . Introduction

"but the unsubstantial structure melts  
 Before the very sun that brightens it.  
 Catullus Mist into air dissolving"

'The Blind Highland Boy'

"sobentes abeat per miane profunderi"  
 1. 1108

"The pearly car of Amphitrite"

the sea 64.11

'Laodamia'

c. 68.73 ff. The Greek version of the ... is followed in this version



'Upon The Same Occasion'

"One precious, tender-hearted soul  
Of pure Sponchides"

32.8 "Mentius Sponchides Sponchides"

'Sonnets (1833)

10

"Dear to the Loves, and to the Graces"

C.3.1

Cicero

'Personal Talk'

3

"Books, we know,  
Are a substantial world, both pure and good:"  
Pro Arch. Poet. 6 "sed pleni omnes sunt libri,  
plenae sapientium voces, plena exemplorum vetustas"

'Intimations Of Immortality'

"Our birth is but a sleep and a forgetting:  
The soul that rises with us, our life's star,  
Hath had elsewhere its setting,  
And cometh from afar:"

Tusc. Disput. 1.24:

"Habet primum memoriam et eam infinitam rerum  
innumerabilium quam quidem Plato recordationem esse  
vult vitae superioris"

'The Highland Broach'

"Blind Chance"

De Amicit. 15.54 "fortuna caeca est"

Juvenal

'Descriptive Sketches'

"the sport of some malignant power"  
Sat. 10.7-8

"A mind,--in a calm angelic mood  
Of happy wisdom, meditating good,"  
Sat. 8.20 "nobilitas sola est atque unica  
virtus"



Thomas Hood who added to the poetry of the poor <sup>poet</sup> is  
the author of an 'Ode From Horace' (Cf Sat.2.6.60ff) and of a poem  
'Hero and Leander' (Cf Ovid Ep.17(18) and 18(19)). Further allusions  
to classic myths occur:

Ovid

'The Plea Of The Midsummer Fairies'

118 "To weep his hurt in some Cimmerian gloom" Met.11.592

'Hero And Leander'

1 "Oh Bards of old! what sorrows have ye sung,  
And tragic stories, chronicled in stone-  
Sad Philomel restored her ravished tongue, Met.C.556f  
And transformed Niobe in dumbness shown; Met.C.304ff  
Sweet Sappho on her love for ever calls, Ep.Sappho Phaoni  
And Hero on the drowned Leander falls!" Ep.18(19)

36 Amphitrite Met.1.14

108 "Or think of Ariadne's utter trance,  
Crazed by the flight of that disloyal traitor,  
Who left her gazing on the green expanse  
That swallowed up his track"  
Fasti 3.460ff

'The Two Swans'

"the scaly beast is all deprest,  
Subdued like Argus by the might of sound-"  
Met.1.713ff

'Ode To The Moon'

"Till in some Latmian cave I see thee creep,  
To catch the young Endymion asleep,"  
Ep.17(18).61ff

'Flowers'

"I will not have the maid Clytie,  
Whose head is turned by the sun;"  
Met.4.206

'To Jane'

"'Twas, like Endymion, watching for the Moon!"  
Ep.17(18).61ff

'Sonnet'

"By Sappho's leap, and the low rustling fear  
That sighed around her flight"  
Ep(15) Sappho 220

'Epping Hunt'

"like Pegasus  
That slaved for all the Nine!" Met.5.262ff



Sir Walter Scott paid slight attention to the Latin classics. Lucan and Claudian were the Latin authors he valued most.

Thomas Moore who wrote of the struggle of Ireland against England imitated Latin poets and alluded to them frequently.

Ovid

'Hero And Leander' Cf. Ep.17(18).

'Cephalus And Procris' Ars Amat.3.686ff,738ff.

'The Wreath And The Chain'....."Bright as Minerva's yellow hair"  
Amor.1.1.7

'Song Of The Civil Spirit Of The Woods' Motto Met.3.227

'Intolerance-A Satire' "Like Danaos lover mixing god and gold"  
Met.6.113

'The Fudge Family In Paris'--allusion to the infected shirt given  
(Letter 4) by the centaur to Delianus  
Met.9.153ff

(Letter 6) Midas' shame covered by wigs--Met.11.181  
by tiaras

'New-Fashioned Echoes'--Motto Met.3.386-7

"Oh Echo, sweet nymph of the hill,  
Of the dell, and the deep sounding shelves;  
If, in spite of Narcissus, you still  
Take to fools who are charm'd with themselves"  
Met.3.415ff

'Lord Henley And St. Cecilia'  
Midas Met.11.179

'Lines-On the Departure of Lords Castlereagh And Stewart For  
The Continent" Motto Met.13.202-3

'Thoughts On Mischief'  
"Hecates brewings" Met.7.195ff

'Evenings In Greece-(First Evening)  
"On summer-nights, and, like the Hours, Fasti 5.217  
Link'd in harmonious dance and song,  
Charm'd the unconscious night along;"

'The Summer Fete'  
"had Sappho's tuneful ear  
But caught it, on the fatal steep" Ep. Sappho Phaon.220  
Phaon  
Hippocrene Fasti 5.7f

'The Sylph's Ball'  
"The wall he sets 'twixt Flame and Air,  
(Like that, which barr'd young Thistle's bliss,)"



Through whose small holes this dangerous pair  
May see each other but not kiss"

"partique dedere

Oscula quisque suae non pervenientia contra."

Met.4.75-80

'Invitation To Dinner'

"A Phoenix, at the head,  
Done in its own celestial ashes;"

Met.15.392ff

"My humble feast, though rude the fare,  
Yet season'd by that salt he brings  
From Attica's salinest springs,  
'Twill turn to dainties;-while the cup,  
Beneath his influence brightening up,  
Like that of Baucis, touch'd by Jove, Met.8.680ff  
Will sparkle it for gods above!"

'Bright Moon'

"Bright moon, that high in heav'n art shining,  
All smiles, as if within thy bower to-night  
Thy own Endymion lay reclining,  
And thou would'st wake him with a kiss of light."

Ep.17(18)61ff

'Rhymes On The Road'

Extract 3 "like Hippomenes, turns her astray  
By the golden illusions he flings in her way."

Met.10.666ff

"Like the last sunny step of Astraea, when high  
From the summit of earth to Elysium she sprung!"

Met.1.150

Extract 4 "'Tis for the theft of Enna's flower from earth,  
Theseurchins celebrate their dance of mirth"

Met.5.302-402

Horace

'To The Ship

In Which Lord Castlereagh Sailed for The Continent' in imitation  
of C.1.3

Imitations; C.1.22

" 1.38

" 2.11

'Song' "Time, who steals our years away" C.1.11.7-8



'The Fall Of Hebe'

"All must be luxury, where Lyacus smiles" C.3.21.15-6

<sup>(The Tudor Family Tree, Paris)</sup>  
'Intercepted Letters' 9

allusion to the "Tam cari" capitis of C.1.  
24.2

'Fables- 'The Torch of Liberty'

"And, like a wild Bacchante, raising C.2.19.1-8  
The brand aloft, its sparkles shook,  
As she would set the world a-blazing!"

'Ode To Ferdinand'

"Sage Penelope we're told  
Still by doing and undoing,  
Kept her suitors always wooing--"  
C.3.10.11 "Penelopen difficiliter proceris"

'To The Rev. Charles Overton'

"O Horace! when thou, in thy vision of yore,  
Didst dream that a snowy-white plumage came o'er  
Thy etherealiz'd limbs, stealing downily on,  
Till, by Fancy's strong spell, thou wert turn'd to a swan,  
Little thought'st thou such fate could a poet befall,  
Without any effort of fancy at all;"

"album nutor un alitem  
Superne, nascunturque leves  
Per digitos umerosque plumae" C.2.20.9-11

'Thoughts On Patrons, Puffs, , And Other Matters.'

"And Homer's self, sometimes, they say,  
Took to his nightcap on the way."

Cf. A.P.359

'The Last Rose Of Summer'

"'Tis the last rose of Summer  
Left blooming alone."  
C.2.38.3-4

'Quick! We Have But A Second'

Quick! we have but a second, C.1.8.8 "carpe diem"  
Fill, round the cup, while you may;"

'Ypung Jessica'

"The safest shield against the darts  
Of Cupid is Minerva's thimble!"  
C.3.12.5 "Operosaeque Minervae"

Catullus

Imitations:

C.8

Translations:

C.72

C.11.



~77  
C.31.7-10 "When tired with toil o'er land and deep  
Again we tread the welcome floor  
Of our own home, and look to sleep  
On the long-wish'd, for red cheeks more"  
'Impromptu' - "O dulces comitum valet coetus" C.36.8

'To Lord Viscount Strangford'

"Oh! she awak'd such happy dreams,  
And gave my soul such tempting scope  
For all its dearest, fondest schemes,  
That not Verona's child of song  
When flying from the Phrygian shore,  
With lighter heart could bound along,  
Or pant to be a wanderer more!"

C.467-8 "Iam mens praetrepidans avet vagari,  
Iam laeti studio pedes vigescunt."

'The Fudges In England' (Letter 11)

"worthy to rise  
And enwreath Egerice's bright locks in the skies!"

C.66.7-8

'Evenings In Greece' (First Evening) Simonides C.38.8

Tibullus

One of his juvenile poems has a motto from Tib.1.5.38

last line-"as thy sorrows flow  
I'll taste the luxury of wine"

"in lacrimas verterat omne merum" C.1.5.38

Translation-Tibullus To Sulpicia- El.4.13

Propertius

'The Snow Spirit'

"It blooms in the giant embrace of the deep,  
Like Hebe in Hercules' arms"

El.1.13.23

'Sir Andrew's Dream'-motto -5.7.87-8

'This Life is All Chequer'd with Pleasures And Woes'

"When Hylas was sent with his urn to the fount,  
Thro' fields full of light, and with heart full of play,  
Light rambl'd the boy, over meadow and mount,  
And neglected his task for the flowers on the way,  
Thus many, like me, who in youth should have tasted  
The fountain that runs by Philosophy's shrine,  
Their time with the flower's on the margin have wasted,  
And left their light urns all as empty as mine"

El.1.20



## Vergil

'The Grecian Girls' Dream of The Blessed Islands'

"Oh, my beloved, how divinely sweet  
Is the pure joy, when kindred spirits meet!  
Like him, the river-god, whose waters flow,  
With love their only light, through caves below,  
Wafting in triumph all the flowery braids,  
And festal rings, with which Olympic maids  
Have deck'd his current, as an offering meet  
To lay at Arethusa's shining feet,  
Think, when he meets at last his fountain-bride,  
What perfect love must thrill the blended tide!"

Aen.3.696ff

'An Expostulation to Lord King'-motto Aen.1.241

'Ode To The Goddess Ceres'-Motto-Aen.4.58

'Ode To The Woods And Forests'

"Ah, surely, Virgil knew full well  
Where Woods and Forests ought to be,  
When, sly, he introduc'd in hell  
His guineaplant, his bullion-tree"

Aen.6.207

## Juvenal

'Stanzas Written In Anticipation Of Defeat'

"Catch all the small fry who, as Juvenal sings  
Are the Treasury's creatures, wherever they swim;"

Res Fisci est ubicumque natat! Sat.4.55

'Late Tithe Case'---"And still as your rich Pactolus rolls, Sat.3.

'My Gentle Harp'      "Grasp every penny on every side"      55

"Like Memnon's broken image sounding,

'Mid desolation tuneful still!"

Sat.15.5

## Cicero

'The Genius Of Harmony' motto "Ad harmoniam canere mundum" De Nat. D  
Decr.3.11

'The Fall Of Hebe'

"The Olympian cup  
Shone in the hands  
Of dimpled Hebe"

Tusc.Disput.1.26.65 "Juventate pocula ministrante"

## Apuleius

'Fragment Of A Mythological Hymn To Love' "Psychée, the first born  
spirit of the 'air'"

'Cupid And Psyche' Met.5.21ff

'Scepticism' "

## Seneca

'Genius And Criticism'

"Scripsit quidem fata, sed sequitur De Prov.

"Qui semel iussit, semper parat"

Cap.6.5



## Byron

In his earliest works, Byron belongs to the classic school, in his later to the romantic. Among his earliest effort a translation of Horace C.3.3. is found; in 'Childe Harold's Pilgrimage' (C.4.54-8) the poet confesses his limitations in classical appreciations:

"I've look'd on Ida with a Trojan's eye;  
Athos, Olympus, Aetna, Atlas, made  
These hills seem things of lesser dignity,  
All, save the lone Soracte's height display'd,  
Not now in snow, which asks the lyric Roman's aid C.1.9.

1-2

65

For our remembrance, and from out the plain  
Heaves like a long-swept wave about to break,  
And on the curl hangs pausing: not in vain  
May he who will his recollections rake,  
And quote in classic raptures, and awake  
The hills with Latin echoes; I abhor'd  
Too much to conquer for the poet's sake,  
The drill'd dull lesson, forced down word by word  
In my repugnant youth, with pleasure to record

66

Aught that recalls the daily drug which turn'd  
My sickening memory; and, though Time hath taught  
My mind to meditate what then it learn'd,  
Yet such the fix'd inveteracy wrought  
By the impatience of my early thought,  
That, with the freshness wearing out before  
My mind could relish what it might have sought,  
If free to choose, I cannot now restore  
Its health; but what it then detested, still althor

77

Then farewell, Horace: whom I hated so,  
Not for thy faults, but mine; it is a curse  
To understand, not feel thy lyric flow,  
To comprehend, but never love thy verse,  
Although no deeper Moralist rehearse  
Our little life, nor Bard prescribe his art,  
Nor livelier Satirist the conscience pierce,  
Awakening without wounding the touch'd heart.  
Yet fare thee well- upon Soracte's ridge we part."

'Hints From Horace' as sequel to 'English Bards And Scotch Reviewers' is very faulty. 'Childe Harold's Pilgrimage' begun in 1812 and finished in 1819 has a few Horatian similarities:

Canto 1.66 "Venus constant to her native sea" C.4.11.15

" 2.8 "And sophists madly vain of dubious lore" C.1.34.2  
"insanientis dum sapientiae"



Canto 2.26 "But 'midst the crowd, the hum, the shock of men."  
cf: C.3.29.12 "Furum et opes strepitumque Romae"

" 2.87 " And still his honey'd wealth Hymettus yields" C.2.6.14

" 3.8 "Years steal" Ep.2.2.55; A.P.176

" 3.39 "When Fortune fled her spoil'd and favourite child,  
He stood unbowl'd beneath the ills upon him piled"  
cf: 3.29.53-6

" 3.106 "The Proteus of their conscience" Ep.1.1.90 "vultus  
mutantem Protea"

" 4.9 "dull Oblivion " C.4.9.33-4

" 4.60 "What is her pyramid of precious stones?  
Of porphyry, jasper, agate, and all hues  
Of gem and marble, to encrust the bones  
Of merchant-dukes? the momentary dew  
Which, sparkling to the twilight stars, infuse  
Freshness in the green turf that wraps the dead,  
Whose names are mausoleums of the Muse,  
Are gently prest with far more reverent tread  
Than ever paced the slab which paves the princely head."

" 4.68 "glassy deep" C.3.30  
C.4.2.3

" 4.68 "Pass not unblest the Genios of the place!" A.P.210

" 4.74 "The Acroceraunian mountains of old name" C.1.3.20

" 4.79 Soracte C.1.9. Ode to Mt. Soracte  
*"yellow waves" of Tiber* C.1.2.13

" 4.132 "Thou, who didst call the Furies from the abyss,  
And round Ceres bade them howl and hiss  
For that unnatural retribution"  
Sat.2.3.133ff

" 4.161 "the Lord of the unerring lovt C.1.12.22-3

"163 "Prometheus stole from heaven  
The fire which we endure" C. 1.3.27ff

'Don Juan'

1.5 "Brave men were living before Agamemnon" C.4.9.25

1.6 "Most epic poets plunge "in medias res"  
(Horace makes this the heroic turn of the road)" A.P.117

1.212 "Non ego hoc ferrum calidus iuventa  
Consule flange" Horace said, and so  
Say I;" C.3.14.27-8



- 3.98 "We learn from Horace "Homer sometimes sleeps" A.D.350  
 4.77 "But where I sought for Ilium's walls  
 5.63 "the quiet steep fields - and the tortoise crawls" C.2.3.36-8  
 5.96 "As Venus rose with from the foam" C.4.11.15  
 1 and "Et repulchris mirum struis domos  
 5.100 Shows that we build when we should bury entomb us" C.3.18.18-9  
 Great happiness of the "Nil Admirari" Ep.1.6.1  
 9.55 "Oh thou "taeterima causa" of all "belli" "Sat. 1.2.107  
 10.64 "And beritaur Messus garb of mortal clothing" Epode 3.17f.  
 10.85 "But "carpe diem" Jordan, "carpe, carpe" C.1.11.8  
 14.77 "Beatus ille procul" from "negotiiis" C  
 South of race: "Epode 2.1

'Sardanapalus' - 3.1 "Bolshevik poison" Epode 17.35

Ovid

'Hints From Horace'

Midas Met.11.179

'Childe Harold's Pilgrimage'

Canto 1.1 "Nor mote my shell awake the weary Nine" Met.5.255  
 "doctas sorores"

" 1.14 "And Tagus dashing onward to the deep,  
 His cabled golden tribute bent to pay"  
 Met.2.251

" 1.55 "Danger's Cergon face" Met.5.180

" 1.63 "Yield me one leaf of Daphne's deathless plant" Met.1.558

" 2.2 "August Athena" Cf. Agor. 1.7.13 "casta Minerva"

"2.21 "Meanwhile some rude Arion's restless band  
 Makes the brisk harmony that sailors love" Fasti 2.83ff

"2.41 "Leucadia's far-projecting rock of woe  
 And hail'd the last resort of fruitless love,"  
 Sappho Phaon 187ff

"2.46 "fair Tempe" Met.1.568ff ;

" 2.53 "Oh! where, Dodona, is thine aged grove,  
 Prophetic fount, and oracle divine?"  
 Met.7.623f

"2.69 Achelous Met.9.96

"4.79 "The Niche of nations" (Rome) Met.6.310

"6.151 "milky way" Met.169



'Don Juan'

1.3 "Not even sprightly blunder's spark can blaze  
From that Ixion's grindstones ceaseless toil" Met.4.461

3.100 "Or pray Medea for a single dragon?" Met.7.220

5.69 *Babel* "Twas famous, too, for Thisbe and for Pyramus,  
And for the calumniated queen Scirmanis"  
Met.4.55-8 ✓

6.43 "She looked (this smile's quite new) just out  
From marble, like Pymalion's statue vailing,"  
Met.10.293

Sardanapalus'

Allusion to Hercules in Omphale's garb Her.9.57ff

'The Age Of Bronze'

"Like Niobe, weeps o'er her offspring" Met.6.302ff

'Prometheus'

"The rock, the vulture, and the chain," Ibidis 291-2

Vergil

Episode of Nisus And Euryalus Aen.9.176ff paraphrased.

'Hints From Horace'

"as fluent as an Orpheus' head" G.4.524-5

'Childe Harold's Pilgrimage'

Canto 1.58 "Ye are Spain's maids no race of Amazons" Aen.1.490

" 1.82 " For not yet had he drunk of Lethe's stream" Aen.6.714f

" 2.7 "shores of Acheron" Aen.6.295

" 2.21 "pale Hecate's blaze" Aen.6.564

" 2.51 "black Acheron" Aen.6.107

" 2.87 "Thine olive ripe as when Minerva smiled" Aen.7.154

" 4.2 "She looks a sea Cybele, fresh from the ocean  
Rising with her tiara of proud towers  
At airy distance"

Cybele Aen.6.785

" 4.66 "But thou, Clitumnus! in thy sweetest wave



Thy grassy banks whereon the milk-white steer  
Grazes"

G!2.146"Hinc albi, Cliturne, greges"

Canto 4.79 "The fall of waters!

while the sweat  
Of their great agony, wrung out from this  
Their Phlegethon, curls round the rocks of jet  
That gird the gulf around, in pitiless horror set"  
Phlegethon Aen.6.265

'Don Juan'

1.42 "But Virgil's songs are pure, except that horrid one  
Beginning with "Formosum Pastor Corydon" Ecl.2.1

1.124 "He, like Achates, faithful to the tomb" Achates Aen.1.174

2275 Like the Promethean vulture, this pollution" Ecl.6.42

2.101 "Like Charon's bark of spectres, dark and pale" Aen.6.299ff

3.57 "And turn him like the Cyclops mad with blindness" Aen.3.663ff

3.107 "Oh Hesperus! thou bringest all good things  
Home to the weary, to the hungry cheer"  
Ecl.10.77"Ite domum saturae, venit Hesperus, ite  
capellae"

4.4 "And if I weep,  
'Tis that our nation cannot alway living  
Itself to apathy, for we must steep  
Our hearts first in the depths of Lethe's springs"  
Aen.6.714-5

4.7 "Meanwhile Apollo plucks me by the ear,  
And tells me to resume my story here"  
Ecl.6.3!"Cum canerem reges et proelia,  
Cynthia aurem  
Vellit, et admonuit"

5.104 "He stood like Atlas, with a world of words  
About his ears" Aen.4.481

6.28 "Oh, enviable Eriareus!" Aen.6.287  
*Hydra - Aen.6.578*  
*1233 "Santanae?" Such the virtues of high station?" Aen.1.11*  
*"Marmo Faliero" 4.39 "swift Cannibla" Aen.7.808*  
"And I not shatter the Eriarean sceptic  
Which in this hundred-handed senate rules" Aen.6.287

'Beppo'

16 "Which flies on wings of light-hooded Mercuries" Aen.4.239



Catullus

Translations- 'Ad Lesbiam' and 'Iūgete, Venereus Cupidinesque'.

Imitations:

To Ellen

"Oh! might I kiss those eyes of fire,  
A million scarce would quench desire: C'5.7ff  
Still would I steep my lips in bliss,  
And dwell an age on every kiss:  
Nor then my soul should sated be;  
Still would I kiss and cling to thee;  
Nought should my kiss from thine discover;  
Still would we kiss, and kiss for ever;  
E'en though the numbers did exceed C'7.3f  
The yellow harvests' countless seed,  
To part would be a vain endeavour:  
Could I desist? ah! never-never!"

'Beppo'

"'Tis said that their last parting was pathetic,  
As partings often are, or ought to be,  
And their presentiment was quite prophetic  
That they should never more each other see,  
(A sort of morbid feeling, half poetic,  
Which I have known occur in two or three,)  
When kneeling on the shore upon her sad knee,  
He left this Adriatic Ariadne" C'64.133

Juvenal

'English Bard And Scotch Reviewers'

"Stulta est clementia, cum tot ubique  
Vatibus occurras, periturae parcere chartae" Sat.1.17f  
"To these young tyrants by themselves displaced  
Crowned rumpers on the throne of taste  
To these, then authors land in humble awe  
And hail their voice as truth, their word as law  
While these are censors, 't'would be sin to spare;  
While such are critics why should I forbear?" Sat.1.19-21

Claudian

'The Age Of Bronze'

Thrice blest Verona!

"Thy good old man, whose world was all within  
Thy wall, nor knew the country held him in:"

'Don Juan' 13.13 "qui sulerium nunquam egredere cit"  
16.162 "Darius sum" Terence. Andria 194  
"qui sulerium nunquam egredere cit" Petronius



Shelley

Byron was followed by Shelley the imaginative poet who was an excellent versifier! His Latin school verses were composed with an ease and correctness that procured for him prizes and caused him to be resorted to by all his friends for help. His early writings show the influence of Lucretius whose mission he followed-to attack religion as superstition. In 'Queen Mab' he embodies some of the doctrines of his illustrious teacher:

|Queen Mab'--motto-Lucr.4.1ff

2.88 "And in no other place 2.646ff; 3.18ff

But that celestial dwelling, might behold  
Each action of this earth's inhabitants.

But natter, space, and time,  
In those aerial mansions cease to act;  
And all-prevailling wisdom, when it reaps 2.8  
The harvest of its excellence, o'erbounds  
Those obstacles of which an earthly soul  
Fears to attempt the conquest."

5.1 "Thus do the generations of the earth  
Go to the grave and issue from the womb,  
Surviving still the imperishable change  
That renovates the world;"  
5.258ff

5.53 "Commerce has set its all-enslaving power,  
Upon a shining ore, and called it gold,  
Before whose image bow the vulgar great,  
The vainly rich, the miserable proud  
The mob of peasants, nobles, priests and kings,  
And with blind feelings reverence the power  
That grinds them to the dust of misery."  
3.59ff

5.107 "he sheds  
A passing tear perchance upon the wreck  
Of earthly peace, when near his dwelling's door  
The frightful waves are driven,-when his son  
Is murdered by the tyrant, or religion  
Drives his wife raving mad!"  
3.85-6

7.13 "There is no God!" 1.150 "nullam rem e nilo gigni divinitus  
umquam"

#Alastor'

18 "Mother of this unfathomable world" 1.251



'Revolt Of Islam'

Canto 8.14 "Man seeks for gold in mines that he may weave  
A lasting chain for his own slavery;"  
5.1113-4

'Prometheus Unbound'

1.152 "I am the Earth,  
Thy mother;" 1.251

'Mount Blanc'

4 "the daedal earth" 1.228 "daedala tellus"

4 "Power dwells apart in its tranquillity,  
Remote, serene, and inaccessible;-"  
Cf. 2.646ff

'Ode To Liberty'

2 "daedal earth" 1.228

'Hymn Of Pan'

3 "daedal earth" 1.228

Horace

'Queen Mab'

1.3 death-"pale" C1.4.13

1.153 "The genii of the breezes sweep" A1P.210

2.119 "Oblivion will steal silently  
The remnant of its name" C. 4.9.33 "carpere lindas obliviones"

2.162 "Where Athens, Rome, and Sparta stood,  
There is a moral desert now."

C1.4.9.18 "non semel Ilios"

Vexata"

4.24 "Vesper" C1.2.9.10

4.46 "pale Death" C1.4.13

6 216 "impartial eye" of Necessity C1.3.1.14

7.52f "varied reminiscences have waked  
Tablets that never fade;"

C1.5.13

8.214ff Cf. C.1.3.29ff

9.57 "Mild was the slow necessity of death" C1.3.32 "tarda  
necessitas"



'Alastor'

"Numberless and immeasurable halls

93 Frequent with crystal column C.3.1.34

502 " 'O stream!

Whose source is inaccessibly profound,

Whither do thy mysterious waters tend?

Thou imagest my life"

C.3.29.33-4 "cetera fluminis

Ritu feruntur"

672 "Medea's wondrous alchemy" Epode 3.11ff

'Revolt Of Islam'

Ded 17 "Thou friend, whose presence on my wintry heart

Fell, like bright Spring upon some herbless plain"

C.4.5.6 "Instar veris"

" 10 reference to Amphion's lyre C.3.11.2 A.P.394ff

6.29 "while the stream

Of life our bark doth on its whirlpools bear,"

Comparison of life to a river-C.2.10.1-4;21-4

6.30 " To the pure all things are pure"

Cf. Ep.1.2.54 "Sincerum est nisi vas, quodcumque  
infundis acescit"

8.11 "As one clear star the seaman saves" C.2.16.3-4

9.21 march of the seasons- C.4.7.9-12

12.34 "The better Genius of this world's estate" Ep.2.2.187

"Elysian islands bright and fortunate,

Calm dwellings of the free and happy dead"

C.4.8.27; Epode 16.42

'Prometheus Unbound'

1.398 "Like the Sicilian's hair suspended sword

Which trembles o'er his crown"

C.3.1.17 "Destructus ensis cui super impia

Cervice pendet"

2.3.9 "Like Maenads who cry loud, Evoe! Evoe!"

C.2.19.5f

2.4.49 "First famine, and then toil, and then disease,

Strife, wounds, and ghastly death unseen before,



- 2.5.48 "Life of my Life" C:2.17.5 "partem animae"
- 3.2.23 "Fortunate isles" Epode 16.42
- 3.3.130 And faithless faith, such as Jove kept with thee  
C:3.24.59-60
- 4.529 "Elysian windless, fortunate abodes" Epode 16.42
- 'The Witch Of Atlas'
- 4 "the Mother of the Months" C:4.6.38ff
- 41 "prone vale" C:1.29.11
- 51 "Hydaspes" C:1.22.8; Sat:2.8.14
- 67 "Alas, Aurora! what wouldst thou have given  
For such a charm, when Tithon became gray?" C.2.16.30
- 'Oedipus Tyrannus'
- 1.16 "thou plenteous Ceres" Carm: Saec, 29-30
- 'Adonis'
- 1 "though our tears  
Thaw not the frost which binds so dear a head!"  
C:1.24.2 "Tam cari capitis"
- 7 "To that high Capital where kingly Death  
Keeps his pale court in beauty and decay, C.1.4.13  
He came, and bought, with price of purest breath,  
A grave among the eternal."  
C:3.14.2 "Morte venalem petiisse laurum"
- 8 "He will awake no more, oh, never more! C:1.24.5 "perpetuus  
Within the twilight chamber spreads apace sopor"  
The shadow of white Death C:1.4.13 "Pallida mors"
- 21 "As long as skies are blue and fields are green  
Evening must usher night, night urge the morrow"  
Epode 17.25 "Urget diem nox et dies noctem"
- 28 "When, like Apollo, from his golden bow  
The Pythian of the age one arrow sped"  
C.1.21.10; C:2.10.19
- 'Hellas'
- 132 "Thou Destiny C:1.35.17f  
Thou who art mailed in the omnipotence "saeva Necessitas  
Of Him who sends thee forth" Clavos trabales et cuneos  
manu  
Gestans aena"



178 "Acroceraunian snow" C.1.3.20

212 "A Promethean conqueror" C.1.3.28

1005 "And build themselves again impregnably  
In a diviner clime,  
To Amphionic music,"  
C.3.11.2; A.P. 394ff

'The Sensitive Plant'

1.21 "And the Naiad like lily of the vale,  
Whom youth makes so fair, and passion so pale"  
C.3.10.14 "tinctus viola pallor"

'The Cloud'

9 "flail of the lashing hail" C.3.1.29 "verberatae  
grandine vineae"

'Arethusa'

1 "Acroceraunian mountains" C.1.3.20

'Hymn Of Pan'

1 "Listening to my sweet pipings" C.1.17.10 "dulci-fistula"

'Letter To Maria Gisborne'

308 "And we'll have fires-  
To thaw the six weeks' winter in our blood"  
C.1.9.5 "dissolve frigus ligna super foco  
Large reponens"

Ovid

'Alastor'

602 "horned moon" Met.1.11

'The Revolt Of Islam'

5.38 "purple fountains" of dawn Met.3.184 "purpurae aurorae"

'Prometheus Unbound'

1.59 "many-voiced Echoes" Met.3.358 "resonabilis Echo"

2.1.139-140 "the blue bells  
Of Hyacinth tell Apollo's written grief" Met.10.212ff



- 3.1.25 "Pour forth heaven's wine, Idaean Ganymede,"  
Met.10.160f
- 3.3.41 *"From every flower aerial Enns feeds  
at their towers island-burns in Simera"* Met. 5.385-390.
- 3.3.154 "Bacchic Nysa, Maenad, haunted mountain"  
Met.3.314-5 "Bacchus brought up by "nymphae  
Nyseides"
- 4.291 "gorgon headed targes" Met.5.180
- 4.473 "Like a Maenad round the cup  
Which Agave lifted up  
In the weird Cadmean forest"  
Met.3.708ff Agave and the Maenads
- 'The Witch Of Atlas'  
35 *"a living image, which did far surpass  
in beauty that bright shape of vital stone"*  
67 *"silver Heaven" of Venus* Met.10.248  
- Pygmalion's image - Met.10.248
- 68 "But holy Dian could not chaster be  
Before she stooped to kiss Endymion"  
Ep.17(18)62f
- 'Oedipus Tyrannus' 152 *"The gadfly was the same which Iuno sent  
To agitate so"* Met.1.624ff
- 'Adonais' 203 *"O, my man: clothed in yellow jealousy  
And waving in the wind, its reddened wings  
The hawk of heaven, its very hair"* Met.6.429ff
- 15 "Lost Echo sits amid the voiceless mountains,  
And feeds her grief with his remembered lay,"  
Met.3.393ff
- 16 "To Phoebus was not Hyacinth so dear, Met.10.204  
Nor to himself Narcissus, as to both Met.3.416ff  
Thou, Adonis;"
- 31 "He, as I guess,  
Had gazed on Nature's naked loveliness,  
Actaeon-like, and now he fled astray  
With feeble steps o'er the world's wilderness,  
And his own thoughts, along that rugged way,  
Pursued, like raging hounds, their father and their prey,"  
Met.3.175ff
- 42 "He is made one with Nature: there is heard  
His voice in all her music, from the moan  
Of thunder to the song of night's sweet bird;  
He is a presence to be felt and known  
In darkness and in light,"  
Met.10.726ff
- 'Hellas'
- 1070 "fairer Tempes bloom" Met.1.569
- 'On The Medusa Of Leonardo Da Vinci'  
3  
Description of the Medusa Met.4.78ff



'Arethusa'

5 "from their fountains  
In Enna's mountains" Met.5.359ff Enna  
Met.5.577 Arethusa tells her story.

'Song Of Proserpine'

(While Gathering Flowers On The Plain Of Enna)

"If with mists of evening dew  
Thou dost nourish these young flowers  
Till they grow, in scent and hue,  
Fairest children of th' hours,  
Breathe thine influence most divine  
On thine own child, Proserpine."  
Met.5.390ff Proserpine gathering flowers.

'Hymn Of Pan'

"Liquid Peneus was flowing" Met.1.569f

"Singing how down the vale of Maenalus  
I pursued a maiden and clasped a reed."  
Met.1.705-6

'Ode To Naples'

77 "Cimmerian anarchy" Met.11.592  
81-2 "A new Actaeon's error

Shall theirs have been-devoured by their own hounds!"  
Met.3.230ff

'Lines To A Reviewer'

"If I am the Narcissus, you are free  
To pine into a sound with hating me."  
Met.3.493ff

'Tasso'

"If I am Venus thou, coy Poesy,  
Art the Adonis whom I love, and he  
The Erymanthian boar that wounded him."  
Met.10.715ff

'Orpheus'

"as Syrinx fled Pan, so night flies day"  
Met.1.705ff

Reference to the story of Orpheus and Eurydice -Met.10.1ff

Vergil

Eclogue 10 lines 1-26 appear among the translations.



'Queen Mab'

- 1.25 "roseate morning" Aen.6.535  
1.53 "the genii of the breezes" Genium Aen.5.95  
1.259 "Like Hesperus o'er the western sea"  
Ecl.10.77

- 5.196 "hydra-headed woes" Aen.6.576

'Alastor'

- 240 "vast Aornos" Aen.6. 242  
272 "At length upon the lone Chorasmian shore  
He paused, a wide and melancholy waste  
Of putrid marshes."  
Aen.6.323 "Cocyti stagna alta Stygianque paludem"

'The Revolt Of Islam'

- 10.17 "Famine, than whom Misrule no deadlier daughter  
Feeds from her thousand breasts though sleeping there  
With lidless eyes his Faith, and Plague and Slaughter-  
A ghostly brood conceived of Lethe's sullen vater."  
Aen.6.275ff

'Prometheus Unbound'

- 1.324-5 "A serpent-cinctured wand!  
'Tis Jove's world-wandering herald, Mercury"  
Aen.2.222ff,242ff  
1.346 "Geryon, arise! and Gorgon,  
Chimaera " Aen.6.288-9  
Geryon, Aen.7.662;

- 2.2.90 "thwart Silenus" Ecl.6.14

'The Witch Of Atlas'

- 8 "old Silenus" Ecl.6.14  
Dryope(Aen.10.551) and Faunus(Aen.7.254)  
9 Pan Ecl.2.33  
10 Priapus Ecl.7.33  
55 "And like Arion on the dolphin's back  
Ride singing through the shoreless air;"  
Ecl.8.56 "inter delphinus Arion"



'Oedipus Tyrannus'

2.1.60 "the milk-white Bulls that feed  
Beside Clitumnus"  
G.2.146

2.2.3 "City-crested Cybele" Aen. 6.785

'Adonais'

1 "Oh weep for Adonis" Cf. lament for Daphnis Ecl. 5.20ff

'Hellas'

144 "The winged hounds, Famine and Pestilence, Aen. 6.275ff  
Shall wait on thee, the hundred forked snake,  
Insatiate Superstition etc"

170 "far Atlantis" Aen. 4.481

1060 "The world's great age begins anew" Ecl. 4.6

'Arethusa'

2 "Then Alpheus bold,  
On his glacier cold,  
With his trident the mountains strook;  
And opened a chasm  
In the rocks, with the spasm  
All Erymanthus shook.  
And the black south wind  
It concealed behind  
The urns of the silent snow,  
And earthquake and thunder  
Did rend in sunder  
The bars of the springs below.  
The beard and the hair  
Of the River-god were  
Seen through the torrent's sweep,  
As he followed the light  
Of the fleet nymph's flight  
To the brink of the Dorian deep."  
Story of Alpheus and Arethusa, Aen. 3.694ff

'Ode To Naples'

40 "shadowy Aornus" Aen. 6.242

'Lines Written For Hellas'

"Could Arethuse to her forsaken urn  
From Alpheus and the bitter Doris run" Eccl. 10.4-5



'The Triumph Of Life'

239-240

"the vermillion  
And green and azure plumes of Iris"  
Aen.4.700

Cicero

'Queen Mab'

2.78-9 "The circling systems formed  
A wilderness of harmony"  
De Re Pub. 6.18

Lucan

'Prometheus Unbound'

3.1.39

"all my being  
Like him whom the Numidian seps did thaw  
Into a dew with poison, is dissolved  
Sinking through its foundations."  
Phars.9.723

'Fragments'

'The Darmon Of The World'--motto' 5.176-9

Shelley follows the Latin writers in the frequent use of such  
adjectives as "labyrinthine", "adamantine", "azure", "liquid", and  
"purple".



Keats

Lord Houghton  
Boston, Roberts Bros.  
1877.

While Shelley was the poet of love, Keats was the exponent of beauty. Much of his imagery is derived from Ovid and Vergil.

Ovid

'Hymn To Apollo'

"God of the golden bow,  
And of the golden lyre, Met. 8.15-6  
And of the golden hair,  
And of the golden fire." Met. 2.40-1

'I stood tiptoe upon a little hill etc'

"fair trembling Syrinx fled  
Arcadian Pan, with such a fearful dread,  
Poor Nymph, - poor Pan, how did he weep to find  
Nought but a lovely sighing of the wind  
Along the reedy stream!"

Met. 1.705ff

"young Narcissus, and sad Echo's bale"

Met. 3.345ff

Story of Cynthia and Endymion- Ep. 17(18) 62ff

'Sleep And Poetry'

"let the hot sun  
Melt my Dedalian wings, and drive me down  
Convulsed and headlong!"

Met. 8.189ff

"and the swift bound  
Of Bacchus from his chariot, when his eye  
Made Ariadne's cheek look blushing."

Fasti 3.509

'On the Sea'

"the spell  
Of Hecate" Met. 7.194-5

'Endymion'

1

"lilies whiter still  
Than Hecate's love" Met. 6.109

"old Triton's horn" Met. 1.333

Pan's unavailing love for Syrinx- Met. 1.705 ff



"pitying the sad death  
Of Hyacinthus, when the cruel breath  
Of Zephyr slew him, - Zephyr penitent,  
Who now, ere Phoebus mounts the firmament,  
Fondles the flower amid the falling rain."

Met.10.185 ff wounded by Apollo's quoits.

"Perhaps, the trembling knee  
And frantic gaze of lonely Niobe,  
Poor, lonely Niobe! when her lovely young  
Were dead and gone, and her caressing tongue  
Lay a lost thing upon her paly lip,  
And very, very deadliness did nip  
Her motherly cheeks."

Met.6.301ff

2

"The Morphean fount  
Of that fine element that visions, dreams  
And fitful whims of sleep are made, of"

Met.11.634ff

"'Tis the grot  
Of Proserpine, when Hell, obscure and hot,  
Doth her resign;

Met.5.385ff

"Or 'tis the cell of Echo where she sits,  
And babbles through silence, till her wits  
Are gone in tender madness, and anon,  
Faints into sleep with many a dying tone  
Of sadness."

Met.3.393ff cave of Echo

2

"Like old Deucalion mountain'd o'er the flood"

Met.1.318ff

"a quiver'd Dian" Fasti 2.155 "iaculatricemque Dianam"

"never, I aver,  
Since Ariadne was a vintager,  
So cool a purple"

Fasti 3.511ff (wife of Bacchus)

"taste these juicy pears,  
Sent me by sad Vertumnus, when his fears  
Were high about Pomona"

Met.14.652ff Vertumnus wooing Pomona

"here is cream,  
Deepening to richness from a snowy gleam;  
Sweeter than that nurse Amalthea skimm'd" Fasti 5.115f



"Lo! this is he,  
 That same Adonis, sage in the privacy  
 Of this still region all his winter-sleep.  
 Ay, sleep; for when our love-sick queen did weep  
 Over his waned corse, the tremulous shower  
 Heal'd up the wound, and, with a balmy power,  
 Medicin'd death to a lengthen'd drowsiness:  
 The which she fills with visions, and doth dress  
 In all this quiet luxury; and hath set  
 Us young immortals, without any let,  
 To watch his slumber through. 'Tis well nigh pass'd  
 Even to a moment's filling up, and fast  
 She scuds with summer breezes, to pant through  
 The first, long kiss, warm firstling, to renew  
 Embower'd sports in Cytherea's isle."

Met.10.717ff

"Forth from a rugged arch, in the dusk below,  
 Came mother Cybele! alone, alone-  
 In sombre chariot; dark foldings thrown  
 About her majesty, and front death-pale,  
 With turrets crown'd. Four maned lions hale  
 The sluggish wheels; "

Met.10.696 "turritaque Mater"; 704 "Cybeleia  
 frena leones"

"Or keeping watch among those starry seven,  
 Old Atlas! children?"

Fasti 5.83-4

3

"Amid his toil thou gavest Laander breath" Ep! 17(18).59

"Morpheus! imaginings" Met.11.634-5

"Ah, Scylla fair!

Why did poor Glaucus ever dare Met.13.905ff

To sue thee to his heart?" (Further allusions to the myth may be  
 referred to Met.14.55ff; 66ff. Flevit amans Glaucus, nimiumque

hostiliter usae

Viribus herbarum fugit conubia Circes.

Scylla loco mansit, cumque est data copia

primum

In Circes odium sociis spoliavit Ulixen." 14.68ff

Met.14.55ff Circe's herbs. Met.14.253ff Circe's home; the  
 syrens singing-14.302



"O for Hermes wand  
To touch this flower into human shape!  
That woodland Hyacinthus could escape  
From his green prison."  
Met.10.216ff

"And as I sat, over the light blue hills  
There came a noise of revellers: the rills  
Into the wide stream came of purple hue-  
'Twas Bacchus and his crew!  
The earnest trumpet spake, and silver thrills  
From kissing cymbals made a merry din-  
'Twas Bacchus and his kin!  
Like to a moving vintage down they came,  
Crown'd with green leaves, and faces all on flame;"  
Met.4.11-32 Bacchic rites; Met.11.16ff  
the "ivy-dart" of Bacchus Met.3.667  
"Silenus" Tipsily quaffing" Met.11.90

"ye jolly Satyrs!

-----  
"Why have ye left your forest haunts" Met.11.35-6

"Onward the tiger and the leopard pants" Met.3.668-9

"Hebe-cupbearer" Met.9.400

"the Galaxy" Met.1.168-9

"Young Semele such richness never quaff'd  
In her maternal longing"

Semele wished to see Jove in all his splendor. Jove  
reluctantly grants the fatal request Met.3.300ff

"Ah, Zephyrus! art here, and Flora too?"

Fasti 5.195ff; PO1-2 Zephyrus

"Castor has tamed the planet Lion, see!

And of the Bear has Pollux mastery:"

Gemini, Fasti 699ff

"Andromeda! sweet woman!

-----  
Thee, gentle lady, did he disenthral"

Met.4.738

"Danae's son " Met.4.611

"Daphne's fright" Met.1.526ff

Ode To A Nightingale!

"blushful Hippocrene"

Met.5.256-7



'Hyperion'

2

"Nor far hence Atlas; and beside him prone  
Phorcus, the sire of Gorgons"  
Met.4.775

'Otho The Great'

"Thou, Jove-like, struck'st thy forehead,  
And from the teeming marrow of thy brain  
I spring complete Minerva!"  
Met.2.756f

4

"As the fabled fair Hesperian tree,  
Bearing a fruit more precious!"  
Met.4.637f

'King Stephen'

'Lamia' 1-3 "To rule in Pylos with a Nestor's beard"  
1 "Pyrrha's pebbles" Met.1.399 Her.1.63 "Nos Pylon, antiqui Neleia  
2 "Cores' horn" Met.9.88 Nestoris arva"

'Sonnets'

3

(Written Before Re-Reading King Lear)  
"Give me new Phoenix wings to fly at my desire"  
Met.15.393ff

13

(On A Dream)

"As Hermes once took to his feathers light  
When lulled Argus, baffled, swoon'd and slept"  
Met.1.714f

14

"And, like Andromeda, the Sonnet sweet  
Fetter'd, in spite of pained loveliness;"  
Met.4.676,678

Vergil

'Imitation Of Spenser'

"I could e'en Dido of her grief beguile"  
Aen.4.450ff

'Ode To Apollo'

3

"Then, through thy Temple wide, melodious swells



The sweet majestic tone of Orpheus's lyre:  
The soul delighted on each accent dwells,-  
Enraptured dwells,-not daring to breathe,  
The while he tells of griefs and joys of Orpheus's lyre. " E  
Aen.4.504ff

'Calidore'

Philomel-G:4.511

Hesperus-Ecl:10.77

'I stood tiptoe upon a little hill'

"fanning wings of Mercury" Aen:239-240

'Sleep And Poetry'

"but in clear truth the themes  
Are ugly cubs, the poets' Polyphemes  
Disturbing the grand sea."

Polypheme Aen:3.657ff

'Epistle To George Felton Mathew'

"flush'd Aurora in the roseate dawning" Aen.6.535

'To Charles Cowden Clarke'

"Growing, like Atlas, stronger from its load"  
Aen:1.741 "maximus Atlas"

'Endymion'

1

"the herds of Pan" Ecl:2.33

"To common lookers-on, like one who dream'd  
Of idleness in groves Elysian"  
Aen:6.640ff

"Who now, ere Phoebus mounts the firmament,  
Fondles the flower amid the sizzling rain" Ecl:7.62 sua laurea  
Phoebo"

2

"The woes of Troy, towers smothering o'er their blaze,  
Stiff, holden shields, far-piercing spears, keen blades,  
Struggling, and blood, and shrieks, all dimly fades  
Into some backward corner of the brain;"

Aen.2 Aeneas describes the siege of Troy

"And by the Orphean lute  
When mad Eurydice is listening to't"

G:4.471ff describes the power of Orpheus' lute.

"Art a maid of the waters,  
One of shell winding Triton's bright hair'd daughters?"  
Triton Aen:10.209, Tritones Aen:5.824ff



Arethusa-Alpheus Aen.3.694-6

3

"flower'd Elysium" Aen.6.708f

"old Charon's self,  
Should he give up awhile his penny pelf  
It could not be fantasied."

Aen.6.326 "Charon portitor"

"Old Aeolus would stifle his mad spleen,  
But could not" Aen.1.52ff

"they stood in dreams  
Till Triton blew his horn" Aen.20.209

4

"And, save when Iacchus kept his ivy tent,  
Onward the tigers" Aen.6.805

"Foot-feather'd Mercury" Aen.4.239

"I'll kneel to Vesta, for a flame of fire; G.4.324f

To Empress Dian, for a hunting spear; Aen.1.500  
To Vesper, for a taper silver-clear" Aen.1.374

"And by old Rhadamanthus' tongue of doom" Aen.6.566

Fragment# 'To Reynolds'

"Mother of Hermes! and still youthful Maia!"  
Aen.1.297 "Maia genitum demittit ai alto"

'Isabella'

13

"Though Dido silent is in under-grove"  
Aen.6.450-1

'Hyperion'

2

Priareus Aen.6.287

Enceladus- Aen.3.578ff

"Neighbour'd close

Oceanus, and Tethys, in whose lap  
Solb'd Clymene among her tangled hair"  
G.4.345

'Lamia'

"blear'd Silenus" Ecl.6.14

"Lycius, look back! and be some pity shown."  
He did; not with cold wonder, fearingly,  
But Orpheus-like at an Eurydice"  
G.4.421ff



'Fragment. Welcome joy! - Lethe's weed" Aen. 5. 854

Sonnet

13 On A Dream

"Not to pure Ida with its snow-cold skies" Aen. 1. 622-3

Horace

'Hymn To Apollo'

"God of the golden bow,

And of the golden lyre" C. 1. 21. 10-12

'Epistle To George Felton Mathew'

"Beckon me sternly from 'soft' Lydian airs" C. 4. 15. 30

Sonnet. Written On A Summer Evening

"Lydian airs" C. 4. 15. 30

'Endymion'

1

"sea-born Venus" C. 3. 26. 5

2

"founts Protean" Ep. 1. 1. 90

3

Amphion's harp C. 3. 11. 2

4

"the Seasons four

Green kirtled Spring, flush Summer, golden store

In Autumn's sickle, Winter frosty hoar

Join dance with shadowy Hours".

C. 4. 7. 9-12

"And the Promethean clay by thief endued"

C. 1. 16. 13

'Isabella'

"Moan hither, all ye syllables of wo

From the deep throat of sad Melpomene"

C. 1. 24. 2-3 "Praecepta lugubres

Cantus, Melpomene"

'Hyperion'

2

"Cecus, and Gyges, and Eriareus,

Typhōn, and Delor, and Porphyryon"

cf. list- C. 3. 4. 54ff "Sed quid Typhoeis et validus Mimas,

Aut quid minaci Porphyryon statu,

Quid Ehoetus evolsisque trincis

Endelalus iaculator "

'Samia'

1 "hoofed Satyrs" C. 2. 19. 4 "Capripedum Satyrorum"

Catullus

To

"the little Loves that fly----Round about" C. 3. 1



'Endymion'

Endymion the Latmian and Cynthia- O.66.5-6:

"Ut Trivium furtim sub Latmia saxa relegans  
Dulcis amor gyro devocet serio"

'Hamia'

1

"Sprinkled with stars, like Ariadne's tiar"

O.66.59ff "in lumine caeli

Ex Ariadneis aurea temporibus

Fixa corona foret"

Cicero

'Sleep And Poetry'

Allusion to the harmony of the planets - De Re Pub.6.18

'Endymion'

"music from the holy spheres"

" " " " "

Apuleius

'I stood tiptoe upon a little hill'

Allusion to Psyche and Love - 5.23 wife of Cupid

^

'Ode To Psyche'

The winged boy I knew;

But who wast thou, O happy, happy dove?

His Psyche true!"

Met.6.23-4

Tibullus

'Endymion'

4

"into his depth Cimmerian" 3.5.24



The poems of Bryan Waller Proctor (Barry Cornwall)  
published in 1815 derive some of their subject-matter from the Latin:  
**Ovid In Pontus**

"Hard by the banish'd Euxine (a black doom!) Cf. Trist. 3.12  
Haunted the poet Ovid! He was sent,  
With love upon his soul, to banishment,  
And sank, an amorous meteor, quench'd in gloom.  
Bright tears were lost when Ovid died. A man  
Who loved and mourn'd so sweetly, well might win,  
Melodious sorrow for his unknown sin.  
All ages wept his fate; Politian  
Develop'd his brave wrath in ten-foot verse,  
And many a nameless scribbler rhymed a curse;  
Only Augustus, in his timorous pride,  
Exiled the poet from his beauty's side,  
Sending him, fetter'd, to the banish'd sea.  
But who may chain the poet's spirit free?  
He thought and murmur'd—Oh! and late and long  
Bestow'd the music of his soul in song;  
Bequeath'd to every wind that kiss'd that shore,  
Sighs for lost Rome, which he must see no more;  
Regrets, repinings, (of all hope bereft),  
And tears for Caesar's daughter, loved and left!  
And so it was he wept long years away  
By savage waters; so did he rehearse,  
Throughout the paleness of the winter's day,  
The many sorrows of his love-crown'd verse,  
Until, in the end, he died. His grave is lost;  
Somewhere it lies beyond all guess—all reach—  
Though bands of wandering lovers, passion-cross'd,  
Have sought to find it on that desert beach."

'The Death of Acis' Met. 13. 861ff

'On The Statue of Theseus'

"Aye, this is he,  
A proud and mighty spirit: how fine his form <sup>is</sup>  
Gigantic! moulded like the race that strove Met. 1. 152ff  
To take Jove's heaven by storm; and scare him from  
Olympus! There he sits, a demi-god,  
Stern as when he of yore forsook the maid Ov. Fasti. 3.  
Who doating saved him from the Cretan soil 459ff  
Where he had slain the Minotaur. Alas!  
Fond Ariadne, thee did he desert,  
And heartless left thee on the Naxos shore  
To languish!—This is he who dared to roam  
The world infernal, and on Pluto's queen, Ov. Ex Pont.  
Ceres! own lost Proserpine did lay 2.3.43  
His hand: thence was he prison'd in the vaults  
Poneath, till freed by Hercules." "et thinks



'Imagination'

"But he is gone

That struck the sparkling stream from Helicon" Met.5.257;  
Catullus 267

'The Worship Of Dian'

"Diana! we seek thee in this tranquil hour;

We call thee by thy names of power;

Lucina! first (that tender name divine, C.34.13

Which! young and travail'd dames adore and fear).

Star-crown'd Dian! C.43.16

Lady of stainless chastity! C.34.1-2

smile upon us, Dian! smile as thou

Art wont 't is said, at times to look upon

Thy own pale boy, Endymion, C.66.5f

When he sleeps calmly on the mountain's brow:

And may no doubt nor care,

When thou shalt wish, on nights serene and still,

To stay thy car upon the Latmos' hill,

Touch with a clouded hand thy look of light,

Nor elemental blight.

"Far the rich beauties of thy hyacinthine hair."

'On The Statue Of Theseus'

Theseus and Ariadne story C.64.50-266.

Horace

'Imagination'

"Oh, for that wing'd steed, Bellerophon!" C.4.11.26-8

That Pallas gave thee in her infinite grace

And love for innocence, when thou didst face

The treble-shaped Chimaera!"

'The Worship Of Dian'

Dark-brow'd Proserpine" C.2.13.21

'A Bacchanalian Song'

(Last Stanza) "'Tis Wine, boys, 'tis Wine! Cf' C.3.21.13-24

God Bacchus, a friend of mine, C.3.25.18-20

O better is he

Than grape or tree,

And the best of all good company!"

'Lucy'

"Lucy is a golden girl" C.1.5.9

164- "Dark Care" - C.3.1.40

'Dramatic Fragments'

'A Poor Man'-1 "grim Care" C.3.1.40

Vergil

'The Death Of Acis! motto E.9.39-40

'The Worship Of Dian'-1 "Towered Cybele" Aen.6.705; Aen.3.111f

'Dramatic Fragments: A Constant Soldier'--Bellerus Aen.7.517

2. A

2. A



## Tennyson

The poetry following Shelley and Keats took a broader issue dealing with the questions of the day, with man's relation to God and to humanity. The short lyric became popular, also the application of classic tales to modern life. Tennyson the great artist in verse owes much to the latter influence. The poetry as well as the doctrine of Lucretius appealed to him and in his 'Lucretius' we find much of the 'De Rerum Natura' condensed and reshaped:.

"A void was made in Nature; all her bonds  
Crack'd; and I saw the flaring atom-streams  
And torrents of her myriad universe,  
Ruining along the illimitable inane,  
Fly on to clash together again, and make "genuit tellus eadem  
Another and another frame of things      quae nunc alit ex se"  
For ever:"      2.1156

"Ne volucris ritu flammis moenia mundi  
diffugiant subito magnum per inane soluta  
et ne cetera consimili ratione sequantur  
neve ruant caeli penetralia templa superne  
terraque se pedibus raptim subducatur et omnis  
inter permixtas rerum caelique ruinas  
corpora solventes aleat per inane profundum,  
temporis ut puncto nil extet reliquiarum  
desertum praeter spatium et primordia caeca" 1.1102-  
10

"that was mine, my dream, I knew it-  
Of and belonging to me, as the dog      4.987ff  
With inward yelp and restless forefoot plies  
His function of the woodland:"

"Is this thy vengeance, holy Venus, thine,  
Because I would not one of thine own doves, 4.1058ff  
Not ev'n a rose, were offer'd to thee?  
Forgetful how my rich procamion makes  
Thy glory fly along the Italian field,  
In lays that will outlast thy Deity?"

||those who, far aloof  
From envy, hate and pity, and spite and scorn,  
Live the great life which all our greatest fain  
Would follow, centred in eternal calm."  
2.648ff

"Nay, if thou canst, O Goddess, like ourselves  
Touch, and be touch'd, then would I cry to thee  
To kiss thy Mavors, roll thy tender arms



Round him, and keep him from the lust of blood,  
That makes a steaming slaughter-house of Rome!"

1.31ff.

"The Gods, who haunt  
The lucid interspace of world and world,  
Where never creeps a cloud, or moves a wind,  
Nor ever falls the least white star of snow,  
Nor ever lowest roll of thunder moans,  
Nor sound of human sorrow mounts to mar  
Their sacred everlasting calm"

3.18ff

"My master held 3.3ff  
That Gods there are, for all men so believe.  
I prest my footsteps into his, and meant  
Surely to lead my Memmius in a train  
Of flowery clauses onward to the proof 3.12ff ; 1.928ff  
That Gods there are, and deathless." 3.17ff

"And here he glances on an eye new-born,  
And gets for greeting but a veil of pain; 5.223ff  
And here he stays upon a freezing orb  
That fain would gaze upon him to the last; 3.1084  
And here upon a yellow eyelid fall'n  
And closed by those who mourn a friend in vain,  
Not thankful that his troubles are no more" 3.904f  
3.938ff

"How should the mind, except it loved them, clasp  
These idols to herself? or do they fly  
Now thinner, and now thicker, like the flakes  
In a fall of snow, and so press in, perforce  
Of multitude,"

"Simulacra" 4.30ff.

"and how easily  
The mountain there has cast his cloudy slough ,  
Now towering o'er him in serenest air,  
A mountain o'er a mountain," 6.462ff

"A satyr, a satyr, see,  
Follows; but him I proved impossible;  
Two-natured is no nature" 5.878f

"O ye Gods,  
I know you careless," 2.648ff

"I thought I lived as securely as yourselves-"

3.24



"No larger feast than under plane or pine 2.29f  
With neighbors laid along the grass, to take  
Only such cups as left us friendly-warm,  
Affirming each his own philosophy-  
Nothing to mar the soler majesties  
Of settled, sweet Epicurean life." 5.1392ff

"But now it seems some unseen monster lays  
His vast and filthy hands upon my will,  
Wrenching it backward into his; and spoils  
My bliss in being;" 3.65ff

"Let her, that is the womb and tomb of all  
Great Nature, take, and forcing far apart  
Those blind beginnings that have made me man  
Dash them anew together at her will  
Through all her cycles -into men once more."  
5.259f

"But till this cosmic order everywhere  
Shatter'd into one earthquake in one day  
Crack all to pieces-and that hour perhaps 5.95-6  
Is not so far when momentary man  
Shall seem no more a something to himself, 3.876-9

"But he, his hopes and hates, his homes and fanes  
And even his bones long laid within the grave,  
The very sides of the grave itself shall pass,  
Vanishing, atom and void, atom and void,  
Into the unseen forever, -" 2.1148ff

"My golden work" 3.12

"Thus, thus, the soul flies out and dies in the air"  
3.455-6

*Yearn'd after "divine Tranquility" (Cf. Sen. Moral Essays De Tranq.)*  
*by the assist of the wise,*

*2. 8 "templum serena"*  
*2. 18-19 "in modo prius / in modo cura"*  
*serena metrique*  
"seeing men, in power,  
Only, are likest gods, who have attain'd  
Rest in a happy place and quiet seats  
Above the thunder, with undying bliss  
In knowledge of their own supremacy!"  
3.14ff

'Oenone'

Choric Song'

2

" "There is no joy but calm!" "  
Why should we only toil, the roof and crown of  
things?"

5.1198-1203

8

"In the hollow Lotos-land to live and lie reclined  
On the hills like Gods together, careless of mankind



For they lie beside their nectar, and the bolts  
are hurl'd  
Far below them in the valleys, and the clouds are  
lightly curl'd  
Round their golden houses, girdled with the  
gleaming world:"

2.648ff;3.14ff

'Morte D'Arthur'

"The older order changeth, yielding place to new, "  
3.964f.

"To the island valley of Avilion;  
Where falls not hail, or rain, or any snow,  
Nor evr wind blows loudly"  
3.14ff

'Locksley Hall'

"In the Spring a fuller crimson comes upon the robin's breast;  
In the Spring the wanton lapwing gets himself another crest;

In the Spring a livelier iris changes on the burnish'd dove;  
In the Spring a young man's fancy lightly turns to thoughts of  
love.

Cf.1.6-13

"Like a dog, he hunts in dreams" 4.991

'The Talking Oak'

"Like those blind motions of the Spring" 2.127-8

'The Two Voices'

"A still small voice spake unto me,

"Thou art so full of misery

Were it not better not to be?"

Cf.3.931ff

'In Memoriam'

"Never

Never morning wore  
To evening, but some heart did break."

2.578-10:

"nec nox ulla diem neque noctem aurora secutast  
quae non audierit mixtos vagitibus aegris  
ploratus mortis comites et funeris atri."

'Idyls Of The King'

'The Coming Of Arthur'

"The old order changeth, yielding place to new;"

3.964



'Merlin And Vivien'

"brutes of mountain back--with their serpent hands"  
5.1303 "anguineus"

'The Passing Of Arthur'

"The old order changeth, yielding place to new" 3.964

"To the island, valley of Avilion;  
Where falls not hail, or rain, or snow, etc"  
3.14ff

'Demeter And Persephone'

"the great Earth-Mother" "matris terrai" 1.251

### Catullus

In his Memoirs Tennyson has given us evidence of his appreciation of Catullus which he expresses directly in a little poem founded on a beautiful spring poem of the Latin poet's which expressed the poet's delight in his home coming from Eithynia after a year's absence and on an invocation accompanying offerings made at the tomb of the poet's brother in the Troad:

Frater Ave Atque Vale

"Row us from Desenzaño, to your Sirmione row!

So they row'd and there we landed-

"O venusta Sirmio!" 31.12

There to me thro' all the groves of olive

in the summer glow,

There beneath the Roman ruin where the

purple flowers grow,

Came that "Ave atque Vale" of the 101.10

Poet's hopeless woe,

Tenderest of Roman poets nineteen hundred

years ago,

"Frater Ave atque Vale" as we wander'd to and fro

Gazing at the Lydian laughter of the Garda

Lake below

Sweet Catullus's all-but, is! and olive-silvery

Sirmio!"

Besides some experiments in the metres of Catullus, we may note the following influences;

'Edwin Morris; or the Lake'

"Shall not I love to me,

As in the Latin song I learnt at school,

Sneeze out a full God-bless-you right and left?"

"Hoc ut dixit, Amor, sinistra ut ante,

Dextra sternuit adprobationem." C145.8-9

'Maud'

10.2 "Sick, sick to the heart of life, am I" Cf. C.38.1-2

"Male est Cornifici, tu Catullo

Male est me hercule adprobationem."



'In Memoriam'

18

"And come, whatever loves to weep,  
And hear the ritual of the dead."

Cf. C.3.1 "Lugete, o Veneres Cupidinesque  
1-2 Et quantum est hominum venustiorum!"

57

"And "Ave, Ave, Ave," said" C.101.10

Epilogue

"To meet and greet a whiter sun:"  
C.3.3 "candidi soles"

'The Falet'

"a levy of Eroses"  
C.3.1;13.12;36.3.

'The Princess'

1. Song ad fin.

"And blessings on the falling out  
That all the more endears"

Cf. C.68.17-8 "non est dea nescia nostri  
Quae dulcem curis miscet amaritatem:"

'Idyles Of The King'

Guinevere

"And in the light the white mermaiden swam,  
And strong man-breasted things stood from the sea"  
"Mortales oculis nudato corpore nymphas "  
Nutricum tenus exstantes e gurgite ceno!"  
C.64.16-8

'Poets And Their Bibliographies'

"And you that wear a wreath of sweeter bay,  
Catullus whose dead songster never dies."  
Reference to C.3.

Vergil

Tennyson expresses his reverence for Vergil in an ode  
written at the request of the Mantuans for the nineteenth centenary  
of Vergil's death:

1

Roman Virgil, thou that singest  
Ilion's lofty temples robed in fire,  
Ilion falling, Rome arising  
wars, and filial faith, and Dido's pyre;

reference to the Aeneid



Landscape lover, lord of language,  
 more than he that sang the Works  
 and Days,  
 All the chosen coin of fancy  
 flashing out from many a golden  
 phrase;

3

Georgics

Thou that singest wheat and woodland,  
 tilth and vineyard, hive and herse  
 and herd;  
 All the charm of all the Muses  
 often flowering in a lonely word;

4

Poet of the happy Tityrus  
 piping underneath his beechen  
 bowers,

Poet of the poet-satyr  
 whom the laughing shepherd  
 bound with flowers;

5

Eclogues

Chanter of the Pollio, glorying  
 in the blissful years again to be,  
 Summers of the snakeless meadow,  
 unlaborious earth and oarless sea;

6

Thou that sweet Universal      Aen. 6. 727  
 Nature moved by Universal Mind;  
 Thou majestic in thy sadness  
 at the doubtful doom of human  
 kind;

7

Light among the vanished ages;  
 star that gildest yet this phantom  
 shore;

Golden branch amid the shadows,      Aen. 6. 208  
 kings and realms that pass to rise  
 no more;

8

Now thy Forum roars no longer,  
 fallen every purple Caesar's dome  
 Tho' thine ocean-roll of rhythm  
 sound for ever of Imperial Rome-

9

Now the Rome of slaves hath perished  
 and the Rome of freemen holds her  
 place,

I, from out the Northern Island,  
 sunder'd once from all the human  
 race.

Ecl. 1. 67

10

I salute thee, Mantovano,  
 I that loved thee since my day  
 began,



Wielder of the statliest measure  
ever moulded by the lips of man."

'Poets And Their Bibliographies' refers to Vergil's painstaking care  
in the composition of his poems:

"Old Virgil, who would write ten lines, they say,

At dawn, and lavish all the golden day.

To make them wealthier in his readers' eyes;"

Imitations and allusions:

'The Miller's Daughter' - *Love and Death - "What time the mighty moon  
idle tears" G. 4.375 was glistening light*  
'A Choric Song' 9.1 of 427

1

"Music that gentler on the spirit lies,

Than tired eyelids upon tired eyes;"

..Tale-carmen nobis,

Quale sopor fessis in gramine" E.5.45-6

'Morte D'Arthur'

"This way and that dividing the swift mind"

Aen.4.285;8.20

'Ulysses'

"the rainy Hyades" Aen.1.744 "pluviasque Hyadas"

"I am a part of all that I have met;"

Aen.2.6 "quorum pars magna fui"

'The Gardener's Daughter' "The steer forgot to graze," E.8.2

'Locksley Hall'

"great Orion" Aen.4.52

'The Two Voices'

"the lamps of night" Aen.4.6 "larnpede"

'To E. L., On His Travels In Greece'

"I grew in gladness till I found  
My spirits in the golden age"

E.4.6

'Maud'

1.9

"Peace sitting under her olive"

G.2.425

'The Daisy'

"The rich Virgilian rustic measure  
Of Lari Maxime, all the way,"

"Anne lacus tantos? te, Lari maxime, teque,

Fluctibus et fremitu adsurgens Benace marino?" G.2.159f



'To The Rev! F!D! Maurice' - "careful of right" Aen.2.427 "servantissimus aequi"

"O well for him whose will is strong!  
He suffers, but he will not suffer long;  
He suffers, but he cannot suffer wrong:"

Aen.5.710 "Quidquid erit, superanda omnis fortuna  
ferendo est."

'In Memoriam'

9

"placid ocean+plains" Aen.10.103 "placida aequora"

23

"But all the lavish hills would hum E.10.8 "respondent  
The ~~hum~~ of a happy Pan:" omnia silvae"

64 "The pillar of a people's hope" Aen.6.875-6  
102

my feet are set  
To leave the pleasant fields and farms;"  
"Nos patriae finis et dulcia linquimus arva" E.1.3

105

"the closing cycle" E.4.4 "ultima --aetas"

110

"double tongue" of the serpent  
Aen.2.475 "linguis--trisulcis"

'The Princess'

4

"Tears, idle tears" Aen.4.449 "lacrimae-inanes"

"and the beard-blown goat  
Hang on the shaft"  
E.1.77

5

"Away we stole, and transient in a trice  
From what was left of faded woman slough  
To sheathing splendors and the golden scale  
Of harness, issued in the sun"  
Cf. simile Aen.2.470-5

"fiery Sirius" Aen.3.141

7

"The moan of doves in immemorial elms"  
E.1.59 "Nec gegerere aera cessabit turtur ab ulmo"

"Lethe" Aen.6.113 river of oblivion

'Aylmer's Field'

"And been himself a part of what he told"  
Aen.2.6 "quorum pars magna fui"



## 'Sea Dreams'

"the large air" Aen. 6.640 "largior aether"

## 'Tithonus'

"Coldly thy rosy shadows bathe me"

Aen. 6.535

## 'Lucretius'

"harpies miring every dish" Aen. 3.21-3

"That stays the rolling Ixionian wheel,  
And numbs the Fury's ringlet-snake"

Applied from G. 4.431-2, 434.

## 'On A Mourner'

6

"like a household god

7

Promising empire; such as those

That once at dead of night did greet  
Troy's wandering prince, so that he rose,  
With sacrifice, while all the fleet  
had rest by stony hills of Crete."

Aen. 3.147ff.

## 'The Golden Supper'

"The whole land weigh'd him down as Aetna does  
The Giant of Mythology"

Enceladus, Aen. 3.578-9

## 'The Hesperides'

"Hesper the dragon, and sisters three,  
Bound about the golden tree"

Aen. 4.484-5

## 'Tiresias'

"tramp of the hornfooted horse" Aen. 6.590

## 'Demeter And Persephone'

"sunless hall of Hades" Aen. 6.127

## 'Idyls Of The King'

Gareth And Lynette'

"serpent river" G. 1.244

Geraint And Enid'

"She found no rest, and ever fail'd to draw  
The quiet night into her blood, but lay,



Contemplating her own unworthiness"

Cf. Aen.4.529-31

'Merlin And Vivien'

"May this hard earth cleave to the Nadir hell  
Down, down, and close again, and nip me flat,  
If I be such a traitress."

Aen.4.24 "Sed mihi vel tellus optem prius ima dehis-  
cat

27Ante Pudor, quam te violo"

ad fin. Merlin and Vivien overtaken by a storm as in  
Aen.4.160ff.

'Lancelot And Elaine'

"All up the marble stair, tier over tier,  
Were added mouths that gaped, and eyes that ask'd  
"What is it?" Cf. Aen.4.460 f

'Queen Mary'

3.1

3"Well, the tree in Virgil, sir,  
That bears not its own apples."

G.2.81-2 "Exiit ad caelum ramis felicibus arbor,  
Miraturque novas frondes et non sua poma."

3.6

"Ay, but, my Lord, you know what Virgil sings,  
Woman is various and most mutable."

Aen.4.569-70

'Becket'

2.2

"Till Truth herself be shamed of her defender  
Non defensoribus istis" Aen.2.251 quoted in part.

5.2

"Is strength less strong when hand in hand with grace?  
Gratior in pulchro corpore virtus!" Aen.5.344

'The Lover's Tale'

"The whole land weigh'd him down as Aetna does  
The Giant of Mythology" Aen.3.578-9



Horace

The embellishment of Tennyson's art bears resemblance to the "curiosa felicitas" of Horace. The motto of 'Parnassus' is taken from C.3.30 and in 'Boquet' (5.2) C.3.15.1 is quoted. 'Poets And Their Bibliographies' refers to Horace thus:

"And you, old popular Horace, you the wise  
Adviser of the nine-years-powder'd lay," ref. to A. P.

388

Similarities:

'Isabel'

"The laws of marriage character'd in gold  
Upon the blanched tablets of her heart;"  
"castitas" of C.3.24.23

'Mariana'

"Her tears fell with the dews at even;  
Her tears fell ere the dews were dried;"  
Cf. C.2.9.10-11

'A Character'

"And a lack-lustre dead-blue eye,  
Devolved his rounded periods!"  
C.4.2.1 "devolvit"

'The Ballad Of Oriana'

"She stood upon the castle wall,  
Oriana,  
She watch'd my crest among them all,  
Oriana:"  
Cf. C.3.2.6

'The Merman'

"pale-green sea-groves" C.3.28.10 "virides Nereidum comas"

'Eleanore'

4

"Or the yellow-banded bees,  
Thro' half-open lattices  
Coming in the scented breeze,  
Fed thee, a child, lying alone,  
With whitest honey in fairy gardens cull'd-  
A glorious child dreaming alone!"  
Cf. C.3.4.9-20

7

"His bow-string slacken'd, languid Love,  
Meaning his cheek upon his hand,  
Droops both his wings, regarding thee,"  
Cf. C.3.27.67-8



'The Miller's Daughter'

"There's somewhat flows to us in life"

C.4.11.19ff adfluentes l'annos"

'Oenone'

"For now the noonday quiet holds the hill etc"

Cf. the summer picture, C.13.29.21-4

"many-fountain'd Ida" C.13.20.15-6 "aquosa-Ida"

"Hear all, and see thy Paris judge of Gods"

C.13.3.19

"Idalian Aphrodite beautiful,

Fresh as the foam, new, bathed in Paphian wells"

C.13.26.5 "marinae-Veneris"

"Walking the cold and starless road of Death"

C.12.8.11-12 "gelidaque-Morte"

'The Palace Of Art'

"Or sweet Europa's mantle blue unclasp'd,

From off her shoulder backward borne:

From one hand droop'd a crocus: one hand grasp'd

The mild bull's golden horn."

C.13.27.25ff

"Or else flushed Ganymede, his rosy thigh

Half-buried in the Eagle's down"

C.14.4.3-4

'The Lotos-Eaters'

"Most weary seem'd the sea, weary the oar,

Weary the wandering fields of barren foam"

Epode 16.60 "Laboriosa nec cohors Ulixei"

'Choric Song'

1

"Music that brings sweet sleep down from the blissful skies"

C.13.1.20-1 "citharaeque cantus

Somnum reducent."

4

"Death is the end of life" Ep.1.16.79 "Mors ultima linea rerum  
est"

"Time driveth onward fast,

And in a little while our lips are dumb"

"Vitae summa brevis spem nos vetat incohare

C.1.4.15 longam"

"All things have rest, and ripen toward the grave

In silence"

C.1.28.15-6 "Sed omnes una manet nox

Et calcanda semel via leti."



"the pilot stars" C.2.16.3-4 "certa Sidera"

"Where they smile in secret" Cf: C .1.1.32 "Secernunt populo"

'A Dream Of Fair Women'

"Many drew swords and died: Where'er I came  
I brought calamity:"

C.3.3.20-1.

"Thereto she pointed with a laugh,  
Showing the aspicks bite:"

1.37.26-8

"I died a queen" C.1.37.31-2.

"Saw God divide the night with flying flame,"

"igni corusco nubila dividens

Plerumque per purum tonantes" C.1.34.6-7

'To J. S.'

"neither count on praise:

It grows to guerdon after-days" C.3.24.20 "Clarum post  
genitis"

'Morte D'Arthur'

"or like a girl

Valuing the giddy pleasure of the eyes" Ep.2.1188 "incertos  
oculos et gaudia vana"

"all the decks were dense with stately forms"

C.2.14.32 "densum volgus"

'Audley Court'

"But she was sharper than an eastern wind"

C.1.33.15 "fretis acrior Hadriae"

'Edwin Morris; Or, The Lake'

"for he seem'd

All-perfect, finish'd to the finger nail"

"ad unguem factus homo" Sat.1.5.32-3

'Love And Duty'

"The slow sweet hours that bring us all things good,  
The slow sad hours that bring us all things ill,"

C.3.8.27 "dona---horae" C.3.29.48 "hora vexit"

"Should my Shadow cross thy thoughts

Too sadly for their peace, remand it thou"

C.1.9.16 "sperne puer neque tu"

'The Golden Year'

"moulded heaps" of wealth Cf: C.2.2.23-4 "ingentes-  
acervos"



'Ulysses'

"the rainy Hyades" C.1.3.14 "tristes Hyadas"

"My mariners,  
Souls that have toil'd, and wrought, and thought with me-"  
C.1.7.30-1 "O fortes peioraque passi  
Mecum saepe viri"

"Death closes all" C.1.28.15 "omnes una manet nox"

"the deep  
Moans round with many voices" C.2.20.14 "gementis litora  
Bospori"

"It may be we shall touch the Happy Isles"  
Epode 16.42

'Locksley Hall'

"to decline  
On a lower range of feelings"  
C.1.33.6-7 "amor, in asperam  
Declinat Pholoen"

'Godiva'

"Then she rode back, clothed on with chastity"  
C.13.24.55 "virtute-involvo"

'The Two Voices'

"soil'd with noble dust" C.2.1.22 "Non indecoro pulvere  
pulvere sordidos"

'Amphion'

C.3.11.2 And A.P.394-6 relates the story of Amphion. The power  
power of music related in this poem is rather that of Orpheus C.1.  
12.7ff

'Will Waterproof's Lyrical Monologue'

"Against its fountain upward runs  
The current of my days:"  
C.1.29.11 "Pronos relabi posse rivos"

"Tho' fortune clip my wings,  
I will not cramp my heart,"  
C.3.29.53-4 "si celeres quatit  
Pennas, resigno quae dedit"

The vintage-"As old as Waterloo"

C.3.14.18 "Et cadum Marsi memorem duelli"



"But while I plan and plan, my hair  
Is gray before I know it."

C1.11.6-8 "Dum loquimur, fugerit invida  
Aetas"

'To E.L., On His Travels In Greece'

"The long divine Peneian pass, C1.7.4  
The vast Akrokeraunian walls." C1.3.20

'The Vision Of Sun'

4

"Friendship!-to be two in one-" C1.3.8 "animae dimidium meae"

'Maud'

3

"Listening now to the tide in its broad-flung shipwrecking  
C1.16.10 "mare naufragum" "roar"

4.7

"For not to desire or admire, if a man could learn it, were  
more  
Than to walk all day like the sultan of old in a garden of  
spice"

Ep.1.6.1f "Nil admirari prope res et una  
solaeque quae possit facere et servare  
beatum"

4.8

"For the drift of the maker is dark, an Isis hid by the veil"  
Cf. C1.3.29.29-30 "Prudens futuri temppris exitum  
Caliginosa nocte premit deus,"

18.4

"Cold fires" in reference to the stars  
C1.12.47 stars called "ignes"

18.7

"the dust of death" C1.4.12.26 "nigrorum ---ignium"

'The Brook'

"For men may come and men may go,  
But I go on for ever."

Ep.1.2.42-3 "amnis; at ille  
labitur et labetur in omne volubilis aevum"

'Ode On The Death Of The Duke Of Wellington'

4.

"The statesman warrior, moderate, resolute,  
Whole in himself"

Sat.2.7.86 "in se ipso totus"



'O iron nerve to true occasion true,  
O fallen at length that tower of strength  
Which stood four-square to all the winds that blew!"

Cf. Horace's description of the just man C.3.3.1-8

8

"And affluent Fortune emptied all her horn"

C.1.17.14,16, "copia" -- "opulenta cornu"

"The path of duty was the way to glory"

Cf. 3.24.43-4

'Will'

1

"O well for him whose will is strong!  
He suffers, but he will not suffer long;  
He suffers, but he cannot suffer wrong:  
For him nor moves the loud world's random mock,  
Nor all Calamity's hugest waves confound,  
Who seems a promontory rock,  
That, compass'd round with turbulent sound,  
In middle ocean meets the surging shock,  
Tempest buffeted, citadel-crown'd."

Cf. 3.3.1-8

'The Charge Of The Light Brigade'

"horse and rider," C.2.1.20 "equos equitumque"

'In Memoriam'

2

"Beats out the little lives of men"

C.1.4.15 "Vitae summa brevis"

9

"Fair ship, that from the Italian shore  
Sailed the placid ocean-plains  
With my lost Arthur's loved remains,  
Spread thy full wings, and waft him o'er."

Cf. C.1.3.6-8

37

"Go down beside thy native rill"

C.3.4.1 "Descende caelo"

Melpomene-"For I am but an earthly Muse,

And owning but a little art

To lull with song an aching heart,

And render human love his dues;"

C.1.24.2ff "Praecepta lugubres

Cantus, Melpomene, cui liquidam pater

Vocem cum cithara dedit."

65

"Since we deserved the name of friends,

And thine effect so lives in thee

A part of mine may live in thee"

2.17.5 "partem animae"



"Thy spirit should fall from off the globe;

What time mine own might also flee,  
 As link'd with thine in love and fate,  
 And, hovering o'er the dolorous strait  
 To the other shore, involved in thee"  
 Cf. C.2.17.5ff

I, the divided half of such  
 A friendship as had master'd Time;"  
 C.2.17.5; 1.3.8 "animae dimidium meae"

"But Summer on the steaming floods,  
 And Spring that swells the narrow brooks,  
 And Autumn, with a noise of rooks,  
 That gather in the waning woods."  
 Cf. C.4.7.9-12.

"The dust and din and steam of town"  
 C.3.29.12 "Fumum et opes strepitumque Romae"

"And break the livelong summer day  
 With banquet in the distant woods"  
 C.1.1.19-22

"And Autumn laying here and there  
 A fiery finger on the leaves;"  
 C.2.5.11-12 "autumnus-colore"

"Fiercely flies  
 The blast of North and East, and ice  
 Makes daggers at the sharpen'd eaves,  
 But fetch the wine,  
 Arrange the board and brim the glass;  
 Bring in great logs and let them lie,  
 To make solid core of heat"

Cf. 9.2ff

"Sweet Hesper-Phosphor, double name  
 For what is one, the first, the last,"  
 C.2.9.10-11

"The brute earth" C.1.34.9 "bruta tellus"



'The Princess'

2

"Friends, none closer, clm-and vine"

C.4.5.30-1 Cf.C.1.3.8

"Let not your prudence, idrowse, or prove  
The Danaid of a leaky vase"

C.3.11.22-3

4

"But trim our sails, and let old bygones be,  
Chile down the streams that float us each and all  
To the issue goes, like glittering

cf C.3.29.32ff

"brief is life" C.1.4.15

"A Niobe daughter, one arm out,  
Appealing to the bolts of Heaven"

C.4.6.1f

"I would have reach'd you,  
had you been  
Sphered up with Cassiopeia C.3.29.17  
or the enthroned  
Persephone in Hades" "furvae Proserpina" C.2.13.21

5

"the fiery Sirius" C.1.17.17f

6

"Shall strip a hundred hollow bare of Spring,  
To rain an April of ovation round"

Cf.C.3.18.14

"The roar that breaks the Pharos from his base  
Had left us rock"

Cf.C.3.3.3-4

"white neck-rosed " C.1.13.3 "cervicem roseam"

7

"Now lies the Earth all Danae to the stars"

C.3.16.1ff

"rough ways of the world" C.1.10.2 "feros cultus hominum"

'Aylmer's Field'

"Dust are our frames" C.1.35.3 "mortale corpus"



'Tithonus'

"I wither slowly in thine arms"

C.2.16.30 "Longa Tithonum minut sceleratus"

"Like that strange song I heard Apollo sing,  
While Ilion like a mist rose into towers."

C.3.3.18-22

'Lucretius'

"Poet like as the great Sicilian called  
Calliope to grace his golden verse"

C.3.4.1-2

"And here an Oread-how the sun delights  
To glance and shift about her slippery sides"

C.1.19.8 "vultus nimium lubricus adspici"

"Catch! her, goat-foot" C.2.19.4 "Capripedum Satyrorum"

"No larger feast than under plane or pine  
With neighbors laid along the grass, to take  
Only such cups as left us friendly-warm."

C.1.1.21f; C.2.3.74ff

'All Things Will Die'

"Every heart this May morning in joyance is beating  
Full merrily;

Yet all things must die.

The stream will cease to flow;

The wind will cease to blow;

The clouds will cease to beat;

For all things must die."

Cf.2.3.25-8

"Death waits at the door

See! our friends are all forsaking

The wine and merrymaking. C.1.4.15-16

We are called-we must go." C.2.10.40 "Vocatus atque non

'Hesperides' "Kingdoms lapse, and climates change, van vocatus audit"  
and races die" C.2.13.20; 2.14.2

'Tiresias'

"Subjected to the Heliconian ridge"

C.1.12.55 "subiectos "

"the song built towers" C.3.11.2 Z.P.394-5.

'Demeter And Persephone'

"That oft had seen the serpent-wounded power  
Drawn downward into Hades" C.1.10.18f.



# Idyls Of The King'

## Dedication

"Who revered his conscience as his king"

Ep 1.1.60-1 "Hic murus aeneus esto,  
nil conscire sibi, nulla pallescere culpa"

"Wearing the white flower of a blameless life"

C 1.22.1 "Integer vitae scelerisque purus"

some inheritance of  
Of such a life, a heart, a mind as thine"

C 4.4.29 "Fortes creantur fortibus et bonis"

## The Coming Of Arthur

"truth-naked" C 1.24.7 "nudaque Veritas"

## Geraint And Enid

"the liquid note beloved of men"

C 1.24.3-4 "liquidam-Vocem"

"Turn, Fortune, turn thy wheel and lower the proud:  
Turn thy wild wheel thro' sunshine, storm, and cloud;"

C 1.34.12ff

"Turn, Fortune, turn thy wheel with smile or frown;  
With that wild wheel we go not up or down;  
Our hoard is little, but our hearts are great."

C 3.29.49-56

## Merlin And Vivien'

"The lists of such a beard as youth gone out  
Had left in ashes"

C 4.13.28

## Lancelot And Elaine

"And faith unfaithful kept him falsely true"

Cf C 1.18.16 "Arcanique fides prodiga"

"like a star in blackest night"

C 3.9.21 "sidere pulchrior"

## The Fast Tournament

"set his name

High on all the hills, and in the sign of heaven"

C 3.25.6 "stellis inserere"

## Becket

1.1 "The included Danae has escaped again

"her tower, and her Acrisius" C 3.16.1ff

5.2 "the land-breaking sea" C 1.3.21-3 "alscidit---torres"



'Locksley Hall Sixty Years After'

"Ev'n the homely farm can teach us there is something  
in descent "

Cf.4.4.30-2

"Here and there my lord is lower than his oxen and his swine"

Ep.1.10.32-3 "licet sub paupere tecto  
reges et regum vita praecurrere amicos"

'Crossing The Bar'-life a voyage as in C12.10.1-4,24-5; 3.29.32ff

'Freedom'

"How long thine ever-growing mind  
Hath stilled the blast and strown the wave"  
V.1.9.10"Stravere ventos"

Epilogue To 'General Hamley'

"Old Horace? "I will strike," said he,  
"The stars with head sublime"

C:1.1 .36

'Despair' the earth spoken of as the "brute" .C1.1.34.9

'Timbuctoo'

"Where are ye,  
Thrones of the Western wave, fair isles gree?"

Epode 16.42ff

The march of the seasons---Cf.C.4.7.9-12

"The narrow seas, whose rapid interval  
Parts Afric from green Europe"

C.3.3.46-7

'Poets And Cities'

"Year will graze the heel of year" C.4.7.9"ver praerit  
actas"

Ovid

The subjects of several of Tennyson's poems 'Oenone',  
'Tithonus', the 'Hesperides', 'Tiresias', 'Hero And Leander' are taken  
from Ovid also much of their matter:

'Oenone'

"Behind the valley topmost Gargarus  
Stands up and takes the morning"

Ep.15.109

Hither came at noon

Mournful Oenone, wandering forlorn

Of Paris, once her playmate on the hills,"

Hor.5.32"Sustinet venenae deservisse Paris"



Her.5.13 "Daep̄e greges inter requievinus arlore  
(16) tecti"

Ep.15.79 "At cum pauper eras armenteque pastor  
agebas,  
Nulla nisi Oenone pauperis uxor erat."

"I am the daughter of a River-God" Her.5.12 "servo nubere  
nympha tuli"

But light-foot Iris brought it yester-eve,  
Delivering, that to me, by common voice  
Elected umpire, Here comes to-day,  
Pallas and Aphrodite, claiming each  
This need of fairest"

Ep.15(16)62ff

Hear all, and see thy Paris judge of Gods"

"Arbiter es formae" Ep.15(16)69

"She with a subtle smile in her mild eyes,  
The herald of her triumph, drawing nigh  
Half-whisper'd in his ear, 'I promise thee  
The fairest and most loving wife in Greece"  
Ep.15(16)183-6

"Hath he not sworn his love a thousand times,  
In this green valley, under this green hill,"  
Cf. Her.5.21-30

"I will rise and go  
Down into Troy, and ere the stars come forth  
Talk with the wild Cassandra, for she says  
A fire dances before her, and a sound  
Rings ever in her ears of armed men"

Et soror, effusus ut erat, Cassandra, capillis,  
Cum vellent nostrae iam dare vela rates,  
'Quo ruis?' exclamat, 'referes incendia tecum:  
Quanta per has nescis flamma petatur aquas!'  
Ep.15(16)121-4

'Fatima'

"once he drew  
With one long kiss my whole soul thro'  
My lips"

Sappho Phaon 43-4 "memini (meminerunt omnia  
amantes(:

Oscula cantanti tu mihi rapta dabis;"

'Tithonus'

Aged Tithonus-Met.9.421(his years complained of)

Thy cheek begins to redden thro' the gloom,  
Thy sweet eyes brighten slowly close to mine,



Ere yet they blind the stars, and the wildteam  
Which love thee, yearning for thy yoke, arise,  
And shake the darkness from their loosened manes,  
And beat the twilight into flakes of fire."

"ecce vigil rutilo patefecit ab ortu  
Purpureas Aurora fores et plene rosarum  
Atria." Met.2.112-4  
"Iungere equos Titan velocibus imperat Horis.  
Iussa deae celeres peragunt" Met.2.118f

"Lo! ever thus thou grovest beautiful  
In silence, then before thine answer given  
Departest,"

Ep.17(18)111 "Fugatura Tithoni coniuge"

"And thee returning on thy silver wheels"

Met.4.630 currus."qui Solis anhelis

Aequora subdit equis et feros excipit axes"

Met.4.633-

4

### 'Hesperides'

" Hesper, the dragon, and sisters three  
Daughters three,  
Bought about

The gnarled bole of the charmed tree.

The golden apple, the golden apple,  
the hallowed fruit,

Guard it well, guard it warily,"

Met.4.628 "Constitit Hesperio,--in orbe"

"Arboreae frondes auro radiante virentes

Ex auro ramos, ex auro poma tegelant" Met.4.637-8

"Id metuens solidis pomaria clauserat Atlas  
Moenibus et vasto dederat servanda draconis,  
Arcebatque suis externos finibus omnes."

Met.4.646-8

### 'Tiresias'

"Our Cadmus, out of whom thou art, who found  
Beside the springs of Dirce, smote, and still'd  
Thro' all its folds the multitudinous beast,  
The Dragon,"which our trembling father's call'd  
The Gods own son!"

Met.3.29-126;4.571ff

"One naked peak- the sister of the sun  
Would climb from out the dark and linger there  
To silver all the valleys with her shafts"

Ep.17(18)71



One version of the story of Tiresias, his blindness, and gift of prophecy is related in Met. 3.323-40.

'Hero And Leander'

"Hark how the wild rain hisses,  
And the loud sea roars below"

Ep. 18(19)71 "Est mare, confiteor, nondum tractabile  
nanti"

"Thou shalt not wander hence to night,  
I'll stay yhee with my kisses.

To night the roaring brine

Will rend thy golden tresses;

Cf. Ep. 18(19)185ff "Quod cupis, hoc nautae metuunt, Leandre,  
natero:

Exitus hic fractis puppilis esse solt  
solet.

Me miseram! cupio non persuadere, quod  
hortor,

Sisque, precor, monitis fortior ipse  
reus,

"Sed mihi, caeruleas quotiens obvertor  
ad undas,

Nescio quid pavidum frigore pectus  
halet" 192-3

'Demeter And Persephone'

"So in this pleasant vale we stand again,  
The field of Enna now once more allaze  
With flowers that brighten as thy footstep falls,"  
Met. 5.391ff

The Latin version of the story of Pluto's stealth of Proserpine and Ceres wanderings is related in Met. 5.395ff.

'Lucretius'

"And where it dash'd the reddening meadow, sprang  
No dragon warriors from Cadmean teeth"  
Met. 3.105ff

"I meant not her  
Whom all the lines of Ida shook to see 5<sup>a</sup>  
Slide from that quiet heaven of hers, and tempt  
The Trojan, while his neat herds were abroad;"  
Ep. 15.(16)83ff

"Nor her that o'er her wounded hunter wept  
Her Deity false in human, amorous tears;"  
Met. 10.721ff



"What Roman would be dragg'd in triumph thus?  
Not I; not he, who bears on name with her  
Whose death blow struck the dateless doom of kings,  
When, brooking not the Tarquin in her veins,  
She made her blood in sight of Collatine  
And all his peers, flushing the guiltless air,  
Spout from it a sprang the Common-wealth, which breaks  
As I am breaking now!"

Fasti 2.831ff

### 'The Princess'

#### Prologue

"Echo answer'd in her sleep  
From hollow fields"

Met.3.358 "resonabilis Echo"

#### 2

"but no livelier than the dame  
That whisperd "Asses' ears" among the sedge"  
Met.11.183ff

"The second sight of some Astræan age"

Met.1.149-150

#### 3

"Hebes are they to hand ambrosia"

Cf. Met.9.400

"A Niobe daughter, one arr'out,  
Appealing to the bolts of Heaven

Met.279ff

"Sphered up with Cassiopeia"

Met.4.666-7

### 'The Ring' 'The King'

"A fiery phoenix rising from the smoke,  
The pyre he burnt in"

Met.15.392ff

### 'Romney's Remorse'

"Had I but known you as I know you now-  
The true Alcestis of the time"

Pont.3.1.105-6

### 'Queen Mary' 5.2 "Beauty passes like a breath"

Ars Amat.2.113f

### 'The Palace Of Art'

"A group of Houris bow'd to see  
The dying Islamite, with hands and eyes



"We wait for thee"

Of . Femures Fasti 5. 421ff

'A Dream Of Fair Women'

Iphigenia - "I was cut off from hope in that sad place,  
Which yet to name my spirit loathes and  
foars:

My father held his hand upon his face;  
I blinded with my tears,

"Still strove to speak: my voice was thick  
with sighs  
As in a dream. Dimly I could descry  
The stern black-bearded kings with wolfish  
eyes.

Waiting to see me die.

"The highmasts flicker'd as they lay afloat;  
The crowds, the temples, waver'd, and the  
ashore;  
The light death quiver'd at the victim's  
throat,

Touched; and I knew no more."

Met.12.30ff in this story a cloud is cast  
before their eyes and a stag is  
sacrificed in Iphigenia's stead.

'Edwin Morris, Or The Lake'

"Like Proserpine in Enna, gathering flowers"

Met.5.392ff

'Will Waterproof's Lyrical Monologue'

"Let there be thistles, there be grapes"

Ex Pont.2.1114

Propertius

'Maud'

"Gorgonized me from head to foot"

3.25.13 "Gorgonis ---obdurescere vultu"

'The Two Voices' - "Embracing cloud, Ixion-like;" 5.11.23 "Ixionis  
The Princess! orbes"

4 "Persephone in Hades"

3.26.1ff

'Tiresias' - slight reference to his punishment-5.9.57-8



Tibullus

'Demeter And Persephone'

"thy dark mate Persephone" El.3.5.5 "Persephone nigram"

'Ode To Memory'

Cicero

'The Two Voices'

"As old mythologies relate,  
Some draught of Lethe might await  
The slipping thro' from state to state"

"Habet primum memoriam et eam infinitam rerum  
innumerabilium, quam quidem Plato recordationem esse  
vult vitae superioris." Tusc. Disput. 1.24.57

'The thunder-song that wheels the spheres'  
De RePub. 6.18

'Tambuctoo'

"harmony of planet-girded suns" De Re Pub. 6.18

Lucan

'Lucretius'

"I thought that all the blood by Sylla shed  
Came driving rainlike down again on earth"  
2.192ff



## Browning

Browning's themes were those of life portrayed as developing or at a crucial moment. Grecian legends influenced him, and Latin myths to some extent—especially those of Ovid. 'The Ring And The Book' refers to most of the Latin authors with frequent allusions to and quotations from Ovid, Horace, and Vergil. 'Instans Tyrannus' derives its title from Horace C.13.3.3 and 'Dis Aliter Visum' from Aen. 2.579.

### Ovid

'Pauline'

321

||a god

Wandering after beauty, or a giant Met.1.553f  
Standing vast in the sunset" Met.4.631-2

656

"But I must never grieve while I can pass  
Far from such thoughts— as now, Andromeda! Met.4.672  
And she is with me: years roll, I shall change  
But change can touch her not-so beautiful— Met.4.676,687  
With her dark eyes, earnest and still, and hair Met.4.673  
Lifted and spread by the salt-sweeping breeze,  
And one red beam, all the storm leaves in heaven,  
Resting upon her eyes and face and hair  
As she awaits the snake on the wet beach Met.4.715ff  
By the dark rock and the white wave just breaking 4.672  
At her feet; quite naked and alone; a thing Met.4.717ff  
You doubt not, nor fear for, secure that God  
Will come in thunder from the stars to save her."

'Paracelsus' 5 - Allusion to the Titans Met 1.152  
'Sordello' "Chaeton" 2.311ff

1

||Glance

The bevy through, divine Apollo's choice  
His Daphne" Met.1.553

2

"He loosed that fancy from its bonds of rhyme,  
(Like Perseus when he loosed his naked love)  
Faltering; so distinct and far above  
Himself, these fancies;"

Met.4.730ff

"So might Apollo from the sudden corpse  
Of Hyacinth have cast his luckless quoits."

'Pippa Passes' 2.365 "Hyacinth wounded by Apollo's quoits"  
'The Ring And The Book' "Hecate" suffer Met 7.282ff  
"men are the merest 9rins" Met 4.46,

2:1212 "As Ovid, a like sufferer in the cause,  
Planted a primrose patch by Pontus; "Trist.3.12 Ovid in  
exile.



2.1465

"There's an end to all hope of justice more;  
Astraeus gone indeed, let hope go too!"

Met.1.150

3.384

"But veritable gold, the Hesperian ball" Met.4.607f

3.438

"Vulcanite wiped away the transient tear,  
Renounced the playing large to gold dreams" Met.6.113

3.1444

Reference to the story of Mars and Venus.

Met.4.170ff

5.1353

"Allusion to Cuprinna of the Amores

6.574

Philomel Met.6.575ff

8.962

"Law in a man takes the whole liberty;  
The muse is fettered: just as Ovid found"

Possible allusion to Trist.4.1.5

8.1604

"By money dug from out the dirty earth,  
Irritant here, in Ovid's phrase, to ill!"

Met.1.140 "Effodiuntur opes, irritamenta malorum"

9.579

"What matter so Pompilia's fame revive

I! the warmth that proves the bane of Icarus" Met.8205

9.861 Vulcan's not! Met.4.184 ff

9.961ff Allusion to Hesione Met.11.212-3 "quam dura ad saxa revinctam  
Vindicat Alcides"

9.980

"Hercules spun wool  
I! the lap of Omphale" Her.9.73ff

11.504 "Morality exposed the Gorgon shield" Met.5.180

11.2043 "But some such fate as Ovid could foresee,-  
Byblis in fluvium, let the weak soul end Met.9.664  
In water, sed Lycaon in lupum, but Met.1.237  
The strong become a wolf for evermore!"

12.811 "Janus of the Double Face" Fasti 1.65

'Old Pictures in Florence'

"You're grieved still Niobe's the grander!"

Met.6.310

A Blot In The 'Scutcheon'

2.176

"shall change (beyond all change  
This Ovid ever sang about)

Trist.1.117ff; 1.7.13



'Pifine At The Fair'

1293 "Art fain the fish to captivate?  
Gather thy greatness round, Arion!" Fasti 2.87 ff

'Prince Hohenstiel-Schwangau'

721 "When Pericles turns ash on Ceta's top" Met. 2.563ff

'Parleyings with Certain People'

Francis Furini

"when fancies stray  
Outlining, oily oik, Andromeda-"  
referring to her beauty Met. 4.687

Cerard de Lairese

73ff Allusion to the thunderbolts sent down upon Phacton  
Met. 2.311

Pippa Passes' Vergil

1. 312 Eccl. 3.67 quoted  
2. 54 - Hippolyta - Aen 11.661  
2. 365 - Charon's wherry - Aen 6.299

'The Ring And The Book'

5.404 "There's a sors, there's a right Virgilian dip!"

5.669 "the devotion due  
From Thyrsis to Neaera!"  
Neaera Eccl. 3.3. Thyrsis Eccl. 7.69

8.352 "Ah, fortunate (the poet's word reversed)  
Inasmuch as we know our happiness!"

8.446 G. 2.458

8.1167 "Naturdries out, "Take the first arms you find!  
Furor ministrat arma:" Aen. 1.150

*This were our warrant for rupture in  
To whose dominion I impose no end  
Aen. 1.278*

9.281 "Old things are passed and all again is new,  
Over and gone the obstacles to peace,  
Novcrum - tenderly the Mantuan turns  
The expression, some such purpose in his eye-  
Nascitur ordo!"  
Eccl. 4.5

9.367 "Heu prisca fides" Aen. 6.878

9.1218 "Redeunt Saturnia regna" Eccl. 4.6

9.1232 "Forsan et haec olim" Aen. 1.203

9.1323 f Eccl. 3.1-2 applied

9.1335 "Like the strange favor, Maro memorized  
As granted Aristaeus when his hive  
Lay empty of the swarm?"  
G. 4.555ff



9.1366 Ecl.4.60 quoted

10.2082 "Let soft culture plead  
Hecuba-like 'non tali' (Virgil serves)  
'Auxilio' and the rest!" Aen.2.521

11.1915

"I boast myself, Etruscan, Aretine,  
One sprung, - your frigid Virgil's fiercest word, -  
From fauns, and nymphs, trunks and the heart of oak, Aen.8.

314-5

With, - for a visible divinity, -  
The portent of a Jove Aegiochus 8.351-3  
Described 'mid clouds, lightning and thunder,  
On topmost crag of your Capitoline:

'Tis in the seventh Aeneid? what, the Eighth? "

'Prince Hohenstiel-Schwangau'

1187 "leave you only Laocoon

With neither sons nor serpents"

Laocoon, Aen.2.201ff

'Eurydice To Orpheus' - reference to G.4.492ff

Horace

'Pauline'

1575 "Streaked with his mother's blood, but striving hard

To tell his story ere his reason goes"

Sat.2.3.132ff Pursued by the Furies

for slaying his mother, Orestes goes mad.

'Paracelsus'

"He who stoops lowest may find most" Ep.1.10.33-4

'Sordello'

1

"Time steals" Ep.2.2.55; A. P.176

'Artemis Prologizes'

"Thro' Heaven I roll my lucid moon along  
I shed in hell o'er my pale people peace  
On earth I, caring for the creatures guard

-----  
----all that love green haunts and loneliness"

C.3.22.4 "Diva triformis"

'A Soul's Tragedy'

"a profane vulgar" C.3.1.1 "profanum volgus"



'Up In A Villa'

"Except yon Ctpress that points like daeth's lean  
lifted forefinger"

C12.14.23f "Te praeter invisas cupressos "  
Ulla brevem dominum sequetur

'Fra Lippo Lippi'

"Flower o' the rose" C13.2913 "flore rosarum"

'Master Hugues of Saxe-Gotha'

"Five---O Danaides, O Sieve!" C.3.11.22-3

'A Death In The Desert'

"for the ephemerals' sake Jove's fire was filched,  
And carried in a cave and brought to earth"

C11.3.27ff

'The Ring And The Book'

1.433 "How fares nobility while crossing earth,  
What rampart or invisible body-guard  
Keeps off the taint of common life from such"  
C13.2.17-24

2.1261 "Canidian hate" Sat.2.1.57

4.31 "Trecentos inseris: ohe, jam satis est!  
Huc appelle!"- my passengers, the word must be"  
Sat.1.5.12-3

8.56 "Nutshell and naught, - thank Flaccus for the phrase"  
Sat.2.5.35

8.1169 "Unde mi lapidam, where darts for me?  
Unde sagittas?" Sat.2.7.116

9.2116 "*As Flaccus prompts, I dare the epic plunge -*  
*Begin at once with marriage*" A.P. 148 alluded to

8.1221 "As Galba in the Horatian satire grieved" Sat.1.2.46 "Iure' omnes: Galba negabat:"

9.216 f allus. to A.P. 148

9.344 C 2.4.13 *quoted*  
9.1009 "Quid vetat, what forbids I aptly ask Sat.1.10.56  
With Horace, that I give my anger vent"

9.1228 "Time fleets" C11.11.7-8

9.1397 "What's this ~~to Bacchus?~~ (in the classic phrase  
Well used, for once) he hiccups probably"  
Sat.2.

9.1496 "Solventur tabulae" Sat.2.1.86

10.1692 "Take the golden mean"  
C12.10.5 Sat.1.1.106



'Cenciaja'

1438 "See Horace to the boat, wherein, for Athens

When Virgil must embark-Jove bound

keep him safe and sound!"

"God's justice, tardy tho' it prove perchance, C'1.3.5ff

Rests never on the track"

C.3.2.32 "Raro antecedentem scelestum

Deseuit pede Poena claudo"

Catullus

'A Toccata of Galuppi's'

8 "Then more kisses!"-"Did I stop them, when a million seemed  
C'5.7ff so few?"

10 ¶Death stepped tacitly and took them where they never  
see the sun"

C.3.11-2 ¶Qui nunc it per iter tenebri-  
cosum

Illuc unde negant redire quemquam

'The Ring And The Book'

5.1204 Criticism of Catullus

12.275- ¶Quantum est hominum venustiorum,"  
C.3.2

Juvenal

'The Ring And The Book'

5.807 "Locusta's wile" Sat:1.71

10.1692 "Know thyself" Sat.11.24

Lucretius

'Gold Hair'

¶¶ cor

Humanum, pectore caeca, and the rest!-" 2.14

Martial

"The Ring And The Book'

12.743 "Why that's just Martial's phrase for 'make an end!'

Ad umbilicum sic perventum est!"

Epig.4.89 "pervenimus usque ad umbilicos"

'The Ring And The Book' 8.99 alludes to Cicero and 9.452ff to Persius.



Elizabeth Barrett Browning

The myths concerning Adonis, Pan, Prometheus, Io, Danae, Niobe and the Titan<sup>s</sup> appealed to Mrs Browning. Among her translations and paraphrases on Apuleius are found and in 'A Vision Of Poets' tributes are paid to Vergil and Lucretius :

"And Virgil: shade of Mantuan beech  
Did help the shade of bay to reach  
And knit around his forehead high.  
For his gods wore less majesty  
Than his brown bees hummed  
deathlessly.

Lucretius nobler than his mood;  
Who dropped his plummet down the broad  
Deep universe and said 'No God'

Finding no bottom, he denied  
Divinely the Divine, and died  
Chief poet on the Tiber side

By grace of God! his face is stern,  
As one compelled, in spite of scorn,  
To teach a truth he could not learn."

Myths which might be referred to Ovid are as follows:

'Wine Of Cyprus'

'Rhea's lion' Met.10.704

'The Dead Pan'

"Ha, Apollo! Floats his golden \_ Met.2.46 - 'Aurigeon'  
Hair all mist-like where he stands;"

"'Neath the clanging of thy bow,  
Niobe looked lost as thou!"

Met.6.301-2

the "panther" of Bacchus - Met.3.669

Hermes-caduceus Met.2.708 "Caducifer"

"In the fiery-hearted centre  
Of the solemn universe,  
Ancient Vesta, - who could enter Fasti 3.417ff  
To consume thee with this curse?"

"Dodona's oak" Met.7.623

'Prometheus Bound'

"The Titans, children of the Heaven and Earth,  
What time disdaining in their rugged souls  
My subtle machinations, they assumed



It was an easy thing for force to take  
The mastery of fate." Met. 1.152ff story of the giants.

"My brother Atlas, standing in the west,  
Shouldering the column of the heaven and earth,  
A difficult burden!" Met.4.641ff

"Fallen Typhon" Met.5.321ff

'twas Atlas who bears,  
In a curse from the gods, by that strength of his own  
which he evermore wears  
The weight of the heaven on his shoulder alone,"  
Met:4.657ff

"O Earth, keep off that phantasm pale  
Of earth-born Argus!"  
Met.1.625ff

The description of the "Phorcydes" similar to that of Met.4.  
722ff

'A Vision of Poets'  
'A Lament For Adonis'

Cytherea's lament for Adonis who was wounded by  
the white tusk of a boar is similar to that of Met.10.715ff

Persephone has him in keeping" Met.10.15 queen of the

'The Claim' ----- Jason and the golden fleece under world

'A Vision Of Poets' 7 Met.7.6-7, 115-6.

"Like Danae's in the rain of old" Met.6.113

'Casa Guidi Windows'

19 Heda mthy Met.6.109

24 "Still Niobe! still fainting in the sun  
By whose most dazzling arrows violate  
Her beauteous offspring perished!"  
Met.6.286ff

'Aurora Leigh'

Medusa-Met.4.655

Ganymede-Met.10.158ff Cupbearer

"I wonder if Pygmalion had these doubts,"  
And, feeling the hard marble first relent,  
Grew supple to the straining of his arms,  
And tingle through its cold to his burning lip,  
Supposed his senses reeled, and that the bill  
Of stretching past the knee and seen to perch  
The archetypal Beauty out of sight,



Had made his heart beat fast enough for two,  
And with his own life Jazed and blinded him!  
Not so; Pygmalion loved, - and whose loves  
Believes the impossible."

Met 10.280ff

"Some Scandinavian myth of Lemures"

Lemures, Fasti 5.421ff

"oppressed

As other Titans underneath the pile  
And nightmare of the mountains"

Met.1.152ff

Vergil

'Wine Of Cypress'

"Cyclops'-one eye over-leered" Aen.3.635-6

*Prometheus* Eccl 6.42

'The Dead Pan'

"olive" of Pallas Aen.7.154

Neptune's trident Aen.1.138

Crowned Cylele's great turret" Aen.6.785

'Prometheus Bound'

"Thy body appears

Hung awaste on the rocks by infrangible chains!"

Eccl.6.42

"Black Hades " Aen.6.268ff

"The iron-workers, called thr Chalybes," Aen.10.174

'A Lament For Adonis'

"I mourn for Adonis-Adonis is dead!"

Cf.Eccl.5.20

'Napoleon In Italy'

17

"Quorum magna pars" Aen.2.60

'A Musical Instrument'

With reference to Eccl.2.32 "Pen primus calamos cera  
coniungere pluris  
Instituit"



'The Sappho'

"glass-sea shore" C.4.2.3

'Hector In The Garden'

4 Such a charm was right Canidina" Epode 1.5.15-24

"the thrush with his pure Lydian" C.4.15.30

'Wine Of Cyprus'

"While the Naiads like Bacchantes,  
Wild, with urns thrown out to waste"  
Cf. 2.19.1-9

"Who will fetch from garden closes  
Some new garlands while I speak?  
That the forehead, crowned with roses,  
May strike scarlet down the cheek?"

C.2.3.13-40.2.11.14ff; 5

"Go!-let others praise the Chian!-"  
C.2.1.39

"And the brown bees of Hymettus  
Make their honey not so sweet"  
C.2.18.3

"co'hurns" C.2.1.12

'The Dead Pan'

Re "Maenads slowly saunter,  
Head aside among the pines,  
While they murmur dreadingly,  
'Evohe-ah- cvche-!'  
C.2.19.1-8

'Prometheus Bound'

"links  
Indissoluble of adamantine chains" C.3.24.5-7 "adamentinos"  
----- "claves"

(Io A.P.124 "Io vaga"

"Necessity's vortices strangling me down" C.1.35.17f

'The Sappho'



'Aurora Leigh'

"Death's black dust" C.1.20.15

Danae- C.17.18.1ff

Danae- C.13.16.1ff

"My Phoebus Apollo, soul within my soul," C.2.17.5

Catullus

'The Dead Pan'

"Aphrodite! dead and driven

As thy native foam"

C.136.11 "caeruleo creata ponto"

'Prometheus Bound'

"Ye offspring of Tethys who bore at her breast

Many children; and eke of Oceanus, -"

C.64.29-30

'A Lament For Adonis'

"the Loves are lamenting" C.13.1

"No more 'Hymen, Hymen,' is chanted about" C.61.5

Lucretius

'Prometheus Bound'

"honey-lipped persuasion" 1 Cf.1.117-8

'Aurora Leigh'

"male Iphigenia bound

At a fatal Aulis for the winds to change"

1.84ff

Apuleius

'Aurora Leigh'

"A loving Psyche who loses sight of Love"

Met.5.25



Macaulay, a man of prodigious learning contributed to the lesser poetry of the period 'Lays of Ancient Rome' and besides these a version of Act 4. Sc.5 of the *rudens* of Plautus. Eboratian similarities are found in the Lays:

### 'Horatius'

- 1 "Lars Porsena of Clusium Epode 16.4-5  
By the nine gods he swore  
That the great house of Tarquin  
Should suffer wrong no more."
- 3 "From many a lonely hamlet,  
Which, hid by beech and pine,  
Like an eagle's nest hangs on the crest C.3.4.14  
Of purple Apennine;"

13 "yellow Tiber" C.1.8.8

43 "Quoth he" The she wolf's litter  
Stands savagely at bay." C.4.4.50

68 "When round the lonely cottage  
Roars loud the tempests din  
And the good logs of Algidus C.3.23.9-10  
Roar louder yet within."

### 'Battle of Lake Regillus'

- 3 "And how the Lake Regillus  
Bubbled with crimson foam Cf. C.2.1.33-6  
What time the thirty cities  
Came forth to war with Rome"
- 8 "Camerium knows how deeply  
The sword of Aulus bites" C.4.6.9. *mordaci ferro*"
- 10 "From the green steeps whence Anio leaps C.1.7.13  
In floods of snow white foam"
- 13 "white as Mount Soracte" C.1.9.1-2
- 23 "Like corn before the sickle C.4.14.31-2  
The stout Havinians fell"
- 36 "So comes the Po in flood time  
Upon the Celtic plain" C.4.14.25-8
- "So comes the squall blacker than night  
Upon the Adrian main" C.3.27.18-9
- 38 "Hail to the hilltops seven" Carm. Saec. 7 septem colles



40

"Safe comes the ship to haven  
Through billows and through gales  
If once the Great Twin Brethren C.1.3.2"fratres  
Sit shining on the sails" Heleneae, lucida  
silera"

'Virginia'

"He stalked along the Forum  
Like King Tarquin in his pride C.1.12.34-5  
Twelve axes waited on him C.3.2.19  
Six marching on a side."

'Prophecy Of Capys'

15

"And there, unquenches through ages  
Like Vestals sacred fire C.3.5.11"Ollitus aeternaeque  
Shall live the spirit of thy nurse Vestae"  
The spirit of thy sire."

19

"But thy father loves the clashing C.1.2.38-40  
Of broadsword and of shield  
He loves to drink the steam that rocks  
From the fresh battlefield."

20

"And such as is the War-God C.1.2.35-6  
The author of thy line"

22

"Beneath thy yoke the Volscian  
Shall veil his lofty brow" C.2.6.2"iuga ferre nostra"

29

"Hurrah for Manius Curius,  
The bravest son of Rome,  
Thrice in utmost need sent forth  
Thrice drawn in triumph home."

30

"Blest and thrice blest the Roman  
Who sees Rome's brightest day  
Who sees that long victorious pomp  
Wind down the Sacred Way C.4.2.35; Sat.1.91; Epode  
And through the bellowing Forum 7.8  
And round the Suppliants' Grove  
Up to the everlasting gates  
Of Capitolian Jove "

31

"Where Atlas flings his shadow  
Far o'er the western foam C.1.34.11  
Shall be great fear on all who hear C.3.3.45  
The mighty name of Rome."



Mathew Arnold

Arnold the poet of the scholar was classic not only in the repose and purity of his style but also in the unity and simplicity of his mind.

# Horace

ITo R: F.1949'

"The barren optimistic sophistries  
Of comfortless moles, whom what they do  
Teaches the limit of the just and true  
(And for such doing they require not eyes:)"

C.1.18.10-11 "Cum fas atque nefas exiguo  
D fine libidinum  
Discurnunt avidi"

A Memory Picture'

"Time's current strong  
Leaves us fixt to nothing long." C.1.11.7-8

"Quick thy tablets,,Memory" C.1.5.13

'The New Sirens'

"Heard the hoarse boughs labour in the wind" C.2.14.14 "rauci  
Hadriae"

C1219.7"Querceta Gargani\_laborant"

'To a Gipsy Child By The Sea-Shore'

"The Guide of our dark steps a triple veil  
Betwixt our senses and our sorrow keeps,"  
C.3.29.29-30

## 'Horatian Echo'

(To An Ambitious Friend)

"Omit, omit, my simple friend, C!1.11.ff  
Still to enquire how parties tend,  
Or what we fix with foreign powers"

"The day approaches when we must  
Be crumbling bones and windy dust  
And scorn us as our mistress may,  
Her beauty will no better be C12.11.5-8  
Than the poor face she slights in thee,  
When dawns that day, that day."

'Resignation'

"Here, whence the eye first sees, far down,  
Capp'd with faint smoke, the noisy town;"  
C.3.29.12 "funum et bps strepitumque Romae"



'Consolation'

"yellow Tiber" C.1.8.8 "flavum Tiberim"

'Sohrab And Rustum'

"For we are all, like swimmers in the sea,  
Poised on the top of a huge wave of fate,  
Which hangs uncertain to which side to fall.  
And whether it will heave us up to land,  
Or whether it will roll us out to sea,  
Back out to sea, to the deep waves of death,  
We know not, and no search will make us know;  
Only the event will teach us in its hour."

Cf. C.1.34.12-16 ; C.3.29.49-52

'T<sup>o</sup> Marguerite'

"And love, if love, of happier men.

Of happier men-- for they, at least,  
Have dream'd two human hearts might blend C.4.1.30 "spes  
In one, and were through faith released animi credula"  
From isolation without end "mutui"  
Prolong'd;"

'The Strayed Reveller'

"They see the Scythian  
On the wide stepp, unharnessing  
His wheel'd house at noon." "Campestres melius Scythae,  
C.3.4.9f "Quorum plaustra vagas rite trahunt domos"

"and worms

In the unkind spring have gnawn C.3.1.32 "hiemes iniquas"  
Their melon-harvest to the heart."

"And sometimes, for a moment,  
Passing through the dark stems  
Flowing, robed, the beloved,  
The desired, the divine,  
Beloved Iacchus." C.3.25.14-20

'Bacchanalia; or, The New Age'

"See! the wild Maenads  
Break from the wood,  
Youth and Iacchus  
Madding their blood.  
See! through the quiet land  
Rioting they pass--  
Fling the fresh heaps about, "C.2.19.1-8



'Palladium'

"Backward and forward roll'd the waves of fight"  
C.2.7.15"Te rursus in bellum resortens"

'A Summer Night'

"Nor doth he know how there prevail,  
Despotic on that sea,  
Trade winds which cross it from eternity."  
C.1.3.15"Quo non arbiter Hadriae  
Maior"

'The Scholar-Gipsy'

"To the just-pausing Genius we remit  
Our worn-out life," C.3.17.14"Genium"

"where the Atlantic raves  
Outside the western straits;"  
C.3.4.30"insanientem ;Bosporum"

'Thyrsis'

"For thine earth forgetting eyelids keep  
The morningless and unawakening sleep."  
C.1.24.5"Ergo Quintilium perpetuus sopor--Urget!"

'A Southern Night'

"We who pursue  
Our business with unslackening stride,  
And see all sights from pole to pole,  
And glance, and nod, and bustle by,  
And never once possess our soul  
Before we die"  
Cf.2.16.17ff"Quid brevi fortes iaculamur aevo  
Multa? Quid terras alio calentes  
Sole mutamus? Patriae quis exsul  
Se quoque fugit?"

'In Memory Of The Author Of Obermann'

"The scented pines of Switzerland  
Stand dark round thy green grave  
C.1.9.1

"He drove abroad, in furious guise,  
Along the Appian way"  
Epode 4.14"Et Appian mannis terit"

'Merope'

"Or surprised, in the glens,  
The basking tortoises,  
Whose striped shell founded  
In the hand of Hermes



The glory of the lyre."

C.1.32.14-5 "Grata testudo Iovis, o laborum  
Dulce lenimen"

'Empedocles On Etna'

"The Gods laugh in their sleeve  
To watch man doubt and fear,  
Who knows not what to believe  
Since he sees nothing clear,  
And dares stamp nothing false where he finds nothing sure."

C.3.29.31 "Ridetque si mortalis ultra  
Fas trepidat."

"Like us, the lightning-fires  
Love to have scope and play;" C.2.3.55 "debacchentur  
ignes"

Like us, the Libyan wind delights to roam at large"  
C.1.15.3 "Ingrato celeres obruit  
otio  
Ventos"

"To Typho only, the rebel o'erthrown,  
Through whose heart Etna drives her roots of stone  
To imbed them in the sea."

C.3.4.75-6 "nec peredit  
Impositam celer ignis Aetnam"

"As the sky-brightening south-wind clears the day  
And makes the mass'd clouds roll"  
C.1.7.15 "Albus ut obscurus deterget nubila"

"First hymn they the Father C.1.12.13ff  
Of all things; and then,  
The rest of the immortals,  
The action of men."

Ovid

'The Strayed Reveller'

"They too can see  
Tiresias;--but the Gods,  
Who gave them vision, Tiresias Met.3.323-338  
Added this law:  
That they should bear too  
His groping blindness,  
His dark foreboding,  
His scorn'd white hairs.  
Bear Hera's anger  
Through a life lengthen'd  
To even ages."



"They see the Centaurs  
On Pelion;--then they feel,  
They too, the madding wine  
Swell their large veins to bursting; in wild pain  
They feel the biting spears  
Of the grim Lapithae, and Theseus, drive, Met.12.239ff  
Drive crashing through their bones; they feel  
High on a jutting rock in the red stream

Almena's based on  
Met.6.526 ff

Almena's dreadful son Met.12L309

Thyrsis

Ply his bow,"

"She knew each lily white which Enna yields" Met.5.392

'Merope'

"At the fate-denied straits,  
Fell the eldest of the sons of Heracles,  
Hyllus, the chief of his house." Met.9.279ff

"When the seed of Lycaon Met.2.496  
Lay forlorn, lay outcast,  
Callisto and her boy." Met.2.464ff

"clear-flowing Ladon  
Most beautiful of waters" Met.1.703

"In the snow-fill'd hollows  
Of high Cyllene" Met.1.217 "Cyllene gelidi pineta Lycaeii"

"crag-perch'd Nonacris" Met.1.690

"His fleeing mother,  
Transform'd Callisto, Met.2.477ff.  
Unwittingly follow'd-  
And raised his spear.

Turning, with piteous  
Distrustful longing, Met.2.489ff  
Sad, eager eyes,  
Mutely she regarded  
Her well-known enemy.

Low moans half utter'd  
What speech refused her;  
Tears coursed, tears human,  
Down those disfigured,  
Once human cheeks.  
With unutterable foreboding  
Her son, heart-stricken, eyed her,  
The Gods had pity, made them Stars. Met.2.529  
Stars now they sparkle  
In the northern Heaven-  
The guard Arcturus,-  
The guard-watched Bear." Fasti 2.153,189.



"Some rock more lonely than that Lemnian isle  
Where Philoctetes pined, " Met.13.45

"O villages of Oeta

On that morn, when the smoke-cloud  
From the oak-built, fiercely-burning pyre, Met.9.231ff  
Up the precipice of Trachis,  
Drive them screaming from their ayries!  
A willing, a willing sacrifice on that day  
Ye witness'd, ye mountain lawns,  
When the shirt-wrapt poison-blister'd Hero Met.9.153  
Ascended, with undaunted heart, Met.9.235-6  
Living, his own funeral-pile, Met.9.236  
And stood, shouting for a fiery torch;  
And the kind, chance-arrived Wanderer, Met.9.233ff  
The inheritor of the bow,  
Coming swiftly through the sad Trachinians,  
Put the torch to the pile.  
That the flame tower'd on high to the Heaven;  
Bearing with it, to Olympus,  
To the side of Hebe, (Propertius, El.1.13.23-4)  
To immortal delight,  
The labour-released Hero." Met.9.171f

'Erinnys' Met. .241

'Empedocles On Etna'

"In such a glen, on such a day,  
On Pelion, on the grassy ground, Pasti 5.381  
Chiron, the aged Centaur lay,  
The young Achilles standing by.  
The Centaur taught him to explore  
The mountains;"

"And there, they say, two bright and aged snakes,  
Who once were Cadmus and Harmonia, Met.4.600ff  
Bask in the glens or on the warm sea-shore,  
In breathless quiet, after all their ills;"

Typho- Met.5.353ff

Allusion to the contest of Marsyas with Apollo and its sad  
result Met.6.384ff

"'Tis Apollo comes leading  
His choir the Nine" Met.5.255



'The New Sirens'

"And her load of streaming tresses  
Fell, like Ossa on the climbing soul"  
G.1.281ff

'The Strayed Reveller'

"old Silenus" Ecl.6.14-15

'Philomela'

"Dost thou once more assay  
Thy flight, and feel come over thee,  
Poor fugitive, the feathery change"  
Ecl.6.79

'Palladium'

"while this stood, Troy could not fall"  
Aen.2.162ff "Omnis spes Danaum et coepti fiducia  
belli  
Palladis auxiliis semper stetit."

'The Scholar-Gipsy'

"Still fly, plunge deeper in the bovering wood!  
Averse, as Dido did with gesture stern Aen.6.450f  
From her false friend's approach in Hades turn  
Wave us away, and keep thy solitude!"

'Thyrsis'

"For Time, not Corydon, hath conquer'd thee"  
Ecl.7.69-70 "Haec memini, et victum frustra  
contendere Thyrsim  
Ex illo Corydon Corydon est tempore nobis"

'Merope'

"Come ye swift Furies, who to him ye haunt  
Permit no peace till your behests are done."  
Aen.6.274 "ultrices Curae"

"Come baleful Mischief from thy murky den Met.6.278f  
Under the dripping black Tartarëan cliff Aen.6.134 "nigra  
Which Styx's awful waters trickle down-" Tartara"

"Some solitude more inaccessible  
Than the ice-bastion'd Caucasian Mount  
Chosen a prison for Prometheus" Ecl.6.42

'Empedocles On Etna'

"Etna's Liparëan sister fires" Aen.9.417ff



'Geist's Grave'

"That liquid, melancholy eye,  
From whose pathetic, soul-fed springs,  
Seem'd surging the Vergilian cry,  
The sense of tears in mortal thing "  
Aen!1.463 "Sunt lacrimae rerum!"

Catullus

'To Marguerite'

Line 4- "she forsook the starry height  
To hang over Endymion's sleep  
Upon the pine-grown Hatmian steep."  
C.66.5f

'Philomela'

"Once more, and once more seem to make resound  
With love and hate, triumph and agony,  
Lone Daulis, and the high Cephissian vale?"  
C.65.14

'Dover Beach'

"Ah, love, let us be true  
To one another! for the world, which seems  
To lie before us like a land of dreams,  
So various, so beautiful, so new,  
Hath really neither joy, nor love, nor light,  
Nor certitude, nor peace, nor help for pain;  
And we are here as on a darkling plain  
Swept with confused alarms of struggle and flight,  
Where ignorant armies clash by night."  
Cf. C.5 "Vivamus, mea Lesbia, atque amemus, 1  
Cf. 1.1

Soles occidere et redire possunt:  
Nobis, cum semel occidit brevis lux,  
Nox est perpetua somnionis." 4-6

'Empedocles On Etna'

"I taught this lore  
To Peleus, in long distant years!"  
C.64.278-9 "e uertice Peli  
Aduenit Chiron portans siluestria dona"  
(Chiron attends the wedding of Peleus his  
early friend)



Juvenal

'Bernani'

"He drove abroad in furious guise,  
Along the Appian way."

Sat. 1.60-1 "dum pervolat exa citate  
Flaminian puer Antonedon"

Cicero

Sonnets: Quiet Work'

"Of toil unsever'd from tranquillity! Tusc; Disput. 5.6  
Of labour, that in lasting fruit outgrows  
Far noisier schemes, accomplish'd in repose"

'Empedocles On Etna'

"And the white Olympus-peaks  
Rosily brighten, and the soothed Gods smile  
At one another from their golden chairs;  
And no one round the charmed circle speaks.  
Only the loved Hebe bears  
The cup about, whose draughts beguile  
Pain and care,"

Tusc; Disput. 1.36.65 "Juventate pocula  
ministrante"

Lucretius

'Philomela'

"Eternal passion!  
Eternal pain!" Lucr. 1.34 "aeterno-vulnere amoris"



Arthur Hugh Clough was like Arnold in his classic spirit.  
The following classical allusions are found in his poems:

'Amours De Voyage'

- 1.1 "Over the great windy waters, and over the clear-crested  
summits,  
Unto the sun and the sky, and unto the perfecter earth,  
Come, let us go, - to a land wherein gods of the old time  
wandered,  
Where every breath even now changes to ether clime."  
Cf. Epode 16.41ff

- 1.8 "Rome grows dim as in dreams to my eyes, I repeople thy niches,  
Not with the Martyrs, and Saints, and Confessors, and Virgins  
and children,  
But with the mightier forms of an older, austerer worship;  
And I recite to myself, how  
Eager for battle here  
Stood Vulcan, here maternal Juno,  
And with the low, to his shoulder faithful  
He who with pure dew laveth of Castaly  
His flowing locks, who holdeth of Lycia  
The oak forest and the wood that lore him,  
Delos and Patara's own Apollo."

Horace, C.3.4.58-64:

"Hinc avidus stetit  
Volcanus, hinc matrona Iuno et  
Numquam umeris positurus arcum,

Qui rore puro Castaliae lavit  
Crines solutos, qui Lyciae tenet  
Dymete nataloque silvam,  
Delius et Patareus Apollo."

- 1.12 "But I have made the step, have quitted the ship of Ulysses;  
Quitted the sea, and the shore, passed into the  
magical island;  
Yet on my lips is the moly, medicinal, offered to Hermes."

Ovid, Met.13.291-3

- 3.2 "The famed Ariadne" Ovid, Fasti 3.459ff; Catullus, C.64. 52ff

- 3.7 "Lo, as I pace in the street, from the peasant-girl to the  
princess,  
Homo sum, nihil humani a me alienum puto, - Terence, Heaut.  
Tim.77  
Vir sum, nihil faininei, - and e'en to the uttermost circle,  
All that is Nature's is I, and I all things that are  
Nature's."



3.11 "Tibur is beautiful, too, and the orchard slopes, and the Anio  
Falling, falling yet, to the ancient lyrical cadence;  
Tibur and Anio's tide; and cool from Lucretilla's ever, Hor. C.

1.17.1

With the Digentian stream, and with the Bandusian  
fountain,

Digentian stream, Hor. Ep. 1.18.104; Bandusian  
fountain, Hor. C. 3.13.1

Folded in Sabine recesses, the valley and ville of Horace:-  
So not seeing I sang; so seeing and listening say I,  
Here as I sit by the stream, as I gaze at the cell of the  
Sibyl,

Here with Albunea's home and the grove of Tiberinus beside me;  
Albunea, Hor. C. 1.7.12, Tiber's grove C. 1.7.13

Tivoli beautiful is, and musical, O Teverone, C. 3.30.14 (Hor  
Dashing from mountain to plain, thy parted impetuous waters!  
Tivoli's waters and rocks; and fair unto Monte Genaro

Haunt even yet, I must think, as I wander and gaze, of the  
shadows,

Faded and pale, yet immortal, of Faunus, (Hor. C. 1.17.2; C. 3.  
18.1

the Nymphs, and the Graces), Hor. C. 1.4.6

Fair in itself, and yet fairer with human completing  
creations,

Folded in Sabine recesses the valley and villa of Horace:.

So not seeing I sang; so now-Nor seeing, nor hearing,

Neither by waterfall lulled, nor folded in sylvan embraces,

Neither by cell of the Sibyl, nor stepping the Monte Genaro,

Seated on Anio's bank, nor sipping Bandusian waters,"

" Therefore farewell, fair seen, ye peaks of the mythic Albano,  
Seen from Montorio's height, Tibur and Aesula's hills!"

Hor. C. 3.29.6

'Mari Magno'

"I thought that Love was winged; without a sound,  
His purple pinions bore him o'er the ground, Ov. Amor. 2.9.34

'Elegiacs'

2

"Trunks the forest yielded with gums ambrosial cozing,

Boughs with apples laden beautiful, Hesperian, Ov. Met. 4.

Golden, odoriferous, perfume exhaling about them, 637-8

Orbs in a dark umbrage luminous and radiant;

To the palate grateful, more luscious were not in Eden,

Or in that fabled garden of Alcinoüs;" Ov. Amor. 1.10.56

Verg. G. 2.87

3 story of Actaeon Ov. Met. 3.156ff

"With the instant together came trooping, as to devour him,

His dogs from the ambush.-Transformed suddenly before them,

He fled, an antlered stag wild with terror to the mountain."

Ov. Met. 3.200ff



Besides his prose works, Charles Kingsley is the author of a classic ballad-'Andromeda':

(speech of Cassiopoeia)

42 "Pure are my hands from blood; most pure this heart in my bosom.

Yet one fault I remember this day; one word have I spoken;  
Rashly I spoke on the shore, and I dread lest the sea should have heard it.

Watching my child at her bath, as she plunged in the joy of her girlhood.

Fairer I called her in pride than Atergati, queen of the ocean.

Judge ye ~~if~~ this be my sin, for I know none other.

She ended;"

Met.4.670-1 ;Met.4.687

(Priests' answer)

54 "Hateful are they to the gods, whose, impious, liken a mortal,  
Fair though he be, to their glory; and hateful is that which is likened,

Grieving the eyes of their pride, and abominate, doomed to their anger.

What shall be likened to gods? The unknown, who deep in the darkness

E'er abide, twyformed, many-handed, terrible, shapeless.

Woe to the queen; for the land is defiled, and the people accursed.

Take thou her therefore by night, thou ill-starred Cassiopoeia <sup>Ch.C.8.2</sup>  
Take her with us in the night, when the moon sinks low to the westward; <sup>17</sup>

Bind her aloft for a victim, a prey for the gorge of the monster,

~~Far~~ on the sea-girt rock, which is washed by the surges for ever;

So may the goddess accept her, and so may the land make atonement,

Purged by her blood from its sin: so obey thou the doom of the rulers."

77 "They on the sea-girt rock, which is washed by the surges for ever,

Set her in silence, the guiltless, aloft with her face to the eastward!

Met.6.672 Under a crag of stone, where a ledge sloped down to the water;  
There they set Andromeden, most beautiful, shaped like a goddess, "

(Perseus' speech)

353 "Led by Athene I won from the grey-haired terrible sisters <sup>(met 4.771 ff.)</sup>  
Secrets hidden from men, when I found them asleep on the sand-hills,

Keeping their eye and their tooth, till they shored me the perilous pathway



Over the waterless ocean, the valley that led to the Gorgon.  
Her too I slew in my craft, Medusa, the beautiful horror;

Met.4.780-5

Taught by Athene I slew her, and saw not herself but her  
image,

Watching the mirror of brass, in the shield which a  
goddess had lent me;

Cleaving her brass scaled throat as she lay with her  
adders around her,

Fearless I bore off her head, in the folds of the  
mystical goat-skin

Hide of Amaltheie fair nurse of the Aegis wielder."

Oct. Fast.5.115ff

371 "Onward it came from the southward, as bulky and black as  
a galley,  
Lazily coasting along, as the fish fled leaping before it;  
Lazily breasting the ripple, and watching ly sardlar and  
headland,

Met.4.714ff

386 "Then rushes up with a scream, and stooping the wrath of  
his eyebrows Met.4.706ff

Falls from the sky like a star, while the wind rattles  
hoarse in his pinions,

Over him closes the foam for a moment; then from the  
sand-bed

Rolls up the great fish; dead, and his side gleams white in

*Thus fell the sunshine  
Thus fell the boy on the beast; unveiling the face of the Gorgon;*  
Thus fell the boy on the beast; thus rolled up the least *m.4.699.*  
in his horror,

Once, as the dead eyes glared into his; then his sides,  
death-sharpened,

Stiffened and stood brown rock, in the wash of the  
wandering water."

William Makepiece Thackeray the novelist who wrote  
between the years 1850-1860 was also author of verse-among them  
an imitation of Horace, C.1.38 and a poem 'Atra Cura" whose title  
is taken from Horace C.2.1.40.



Another poet who had a great love for classicism in poetry was Edward Fitzgerald translator of Omar Khayyam! Omar was like Lucretius in intellect but in his poem the scientific principles of the Roman poet's were slightly indicated, all interest centering in his moral teachings. His imagination was more brilliant than that of Lucretius! and his charm of lyrical expression equal to that of Horace appealed powerfully to Fitzgerald.

Horatian similarities:

"The Sun who scatter'd into flight  
The Stars before him from the Field of Night"  
C.3.21.24 "Dum rediens fugat astra  
Phoebus"

"The Bird of Time has but a little way  
To flutter and the Bird is on the wing."  
Hor. C.1.11.7 "Dum loquimur fugerit  
invida aetas"

"The Wine of Life keeps oozing drop by drop  
The Leaves of Life keep falling one by one."  
C.2.14.2 "Labuntur anni"

"My clay with long Oblivion is gone dry"  
C.4.9.33-4 "lividas Obliviones"

"A Book of Verses underneath the Bough  
A jug of Wine, a loaf of bread and thou"  
C.2.11.14-20; Ep.1.14.34-5

"They say the Lion and the Lizard keep C.3.3.41 "Insultet  
The Courts where Jamshyd gloried armentum et castulas  
and drank deep feras celent inultae"  
And Bahram that great Hunter! the Wild Ass  
Stamps o'er his Head but cannot break his  
sleep.:

"Ah, my Beloved, fill the Cup that clears  
To-day of past Regret, and future Fears:  
To-morrow! Why To-morrow I may be  
Myself with Yesterday's Sev'n thousand Years."  
C.1.11.8

"The Eternal Saki from that Bowl has pour'd  
Million of Bubbles like us and will pour."  
C.4.9.25 "Vixere fortes ante Agamemnona -Multi"

"Wine is the mighty Mahmund Allah breathing Lord  
That all the misbelieving and black Horde  
Of Fears and Sorrows that infest the soul  
Scatters before him with his whirlwind sword"  
C.1.18.4 neque--Mordaces aliter diffugiunt sollici-  
tudines



Quis post vina gravem militiam aut  
pauperiem crepat?"

"The moving finger writes; and having writ  
Moves on; nor all your Piety or Wit  
Shall lure it back to cancel half a Line  
Nor all your Tears wash out a Word of it."

C.2.14.2 "Labuntur anni, nec pietas  
moram--Fugis"

Andrew Lang in his classic poems is influenced by  
Ovid, Vergil, and Horace:

Ovid

'Helen Of Troy'

1.17 "I seek the maid  
Whom golden Aphrodite shall persuade  
To lay her hand in mine, and follow me,"  
Ep.15(16).83-6

1.21 "My mother, ere I saw the light, awoke,  
At dawn, in Ilios, shrieking in dismay,  
Who dream'd that 'twixt her feet there fell and lay  
A flaming brand, that utterly burn'd down Ep.15(16)45ff  
To dust of crumbling ashes red and grey, "

1.23 Paris conveyed to Mt. Ida ; Her.5.12 mentions him as a  
shepherd on Mt.Ida

1.24 *Ganymedes met 10.155ff.*

1.38 "As glares eternal from the Gorgon's face" Met.5.180

1.39 reference to Cassandra.Ep.15(16).121ff refers to her prophecy

4219-5 "the forest where Adonis died" Met.10.715ff

3.7 "The golden gardens of the Hesperides" Met.4.637ff

4.12-15 Oenone the nymph and her lover (the shepherd Paris )  
Her.5.5-20; his desertion of her, Her.5.32

4.14 *Daphnis - met. 4. 277ff.*

5.6 "Changed Niobe upon the mountains cold" Met.6.311ff

5.7 "And Myrrha to an incense-breathing tree" Met.10.500-3

5.39 Memnon ,Met.13.595ff

5.60 "Ah, there with wide snows round her like a fall, Her.5.149  
Oenone crouch'd in sable robes; as still  
As Winter brooding o'er the Summer's fall,  
Or Niobe upon her haunted hill,  
A woman changed to stone by grief, where chill, Met.6.302ff  
The rain-drops fall like tears "

'Death of Procris'--Met.7.841ff



# Vergil

## 'Helen of Troy'

1.39 Cassandra, Aen. 2.246-7

3.1 "The grey Dawn's daughter, rosy Morn, awoke Aen. 4.585  
In old Tithonus' arms, and suddenly  
Let harness her swift steeds beneath the yoke  
And drove her shining chariot through the sky."

3.3 "Forgotten were her ancient wanderings,  
And as Lethaeen waters wholly numb  
The sense of spirits in Elysium Aen. 6.705  
That no remembrance may their bliss alloy,  
Even so the rumour of her days was dumb,

3.20 "And all the Nereids from the waters came,  
Each maiden with a musical sweet name;  
Doris, and Doto, etc"  
Doris, E. 10.5; Doto Aen. 9.102

3.23 "They heard that ancient shepherd Proteus call G. 4.388, 395  
His flock from forth the green and tumbling sea,  
And saw white Thetis with her maidens all" Aen. 5.825

3.30 "No more of Linus did the minstrel sing E. 6.67

4.14 "And many a tale of Love they had to tell,-  
How Daphnis loved the strange, shy maiden well, E. 2.26  
And how she loved him not, and how he died,  
And oak-trees mourn'd his dirge, and blossoms fell E. 5.20  
Like tears from lindens by the water-side"

5.35 Penthesilea Aen. 1.491

## Horace

1.24 Ganymede C. 4.4.1-4

'Fortunate Islands' Cf. Epode 16.41ff

## Catullus

## 'Helen of Troy'

2.4 "Hesperus, the kindest star of heaven"  
C. 62.26; 64.320 "fausto sidere"

## Propertius

## 'Helen of Troy'

"Who deem'd her pass'd unto the poplar vale  
Wherein doth dread Persephone abide"  
E. 13.26.1-3



William Morris in the 'Earthly Paradise' borrows his subjects from classic myths. His style reminds us of Keats. Some of the tales were never better told. Ovid may be referred to in the following myths:

Atalanta's Race Met.10.560ff

The Doom of King Acrisius (Danaë myth)

Danaë alluded to in Met.4.610ff; Amor.2.19.28ff

Perseus and the Gorgon Met.4.774ff

" " Andromeda Met.4.670ff

Phineus Met.5.1ff

The love of Alcestis alluded to in Ex Pont. 3.1.105-6

Pygmalion's Image Met.10.243ff

(one of the best told tales)

Death of Paris (Oenone Her.5.5-20; Ep.15(16).97

Helen Ep.15(16).101ff)

Acontius to Cydippe Ep.19(20).

Apuleius--Story of Psyche, Met.4.28-6.24

'The Life And Death Of Jason' by the same author refers to the events of Met.7.1ff. Jason son of Aeson, king of Iolchos, having come to man's estate, demanded of Pelias his father's kingdom which he held wrongfully but Pelias answered that if he would bring from Colchis the golden fleece of the ram that had carried Phryxus thither (Ep.17(18).141-4 alludes to the myth) he would yield him his right. Whereon Jason sailed to Colchis in the Argo (Met.7.1ff) with other heroes and with the help of Medea the king's daughter (Met.7.98ff) the fleece is won. (Met.7.155-6) and Medea carried away (Met.7.158). Through her wiles Pelias is slain (Met.7.304ff) and on the discovery of her husband's love for Glaucus, she slays her children (Met.7.331ff).

Further Ovidian Allusions:

Ek.1 "This must be she that made Actaeon bleed" Met.3.175ff

" 3 Theseus slayer of the Minotaur, Her.10.101ff

" swift-running Atalanta, Met.10.560

Apollo herdsman of Admetus Ars. Amat.2.239

Meleager as a hunter (Met.13.270ff); the Argonauts here mentioned are members of the

" 4 Hylas Ars. Amat.110

Calydonian hunt Met.8.301ff)

" .100 Allusion to Saturn's age (Met.1.89ff) and the iron age (Met.1.140)

" 12 Arion's steeds, Fasti 2.113

" " Daphne fleeing Apollo, Met.1.526ff



The writers of light verse occasionally borrow from the classics. Winthrop Mackworth Praed:  
'Arminius'-Cf' Tac. Annal.2.10

Horace

'The Legend Of The Haunted Tree'

"Dame Fortune is Harfickle gipsy,  
And always blind, and often tipsy;  
Sometimes for years and years together,  
She'll bless you with the sunniest weather,  
Bestowing honor, pugging, pence,  
You can't imagine why or whence;-  
Then in a moment Presto, Pass!  
Your joys are withered like the grass;"

C.1.29.49-52

'Lidian's Love'

23 Found Fate as fickle as old Horace thought her"  
C.1.34.12-16.

'Laura'

"Around her fly a thousand loves;"  
C.1.19.1

'How To Rhyme For Love'

"And who but feels a Poet's fire  
When Chloe's smiles, as now, inspire?  
Who can the hidden verses refuse  
When Chloe is his theme and Muse?"  
Chloe ,C.1.23;C.13.9.9

'The Ghent Of The Brazen Head'

"I think one nod of Mistress Chance  
Makes creditors of debtors,  
And shifts the funeral for the dance,  
The sceptre for the fetters;  
I think that Fortune's favored guest,  
May live to gnaw the platters;  
And he that wears the purple vest  
May wear the rags and tatters."

Cf' C.1.35.1-4

"I think poor beggars court St' Giles  
Rich beggars court St' Stephen;  
And Death looks down with nods and smiles,  
And makes the odds all even."

C.2.18.36-40

Ovid

'Lillian'

"I'll drink Aganippe and then describe  
Cupid" Met.5.312



Vergil

'Lillian'

"More utterly blind, I trow,  
Than a Polypheme in the olden time"  
Aen.3.658

'Fuinus'

"Look for the domes of kings;  
Lo, the owl's fortress, & the tiger's lair!  
Oblivion sits beside them; mockery sings  
They were!"  
Aen.2.325

'Cassandra'---Aen.2.246-7

'To Julia'

"You know Camilla: O'er the plain  
She guides the fiery hunter's rein;  
First in the chase she sounds the horn,  
Trampling to earth the farmer's corn,  
That hardly deign'd to lend its head,  
Beneath the namesake's lighter tread."  
Aen.7.303ff

Charles Stuart Calverley another writer of light verse translated from  
Horace (C.1.2,14,24,28,38;C.3.1,2,3,4,5,6,13,18;C.4.13 and Epode 2);  
from Vergil-Eclogues;and from Lucretius-the beginning of Bk.2.

Sonnet-To The Island Of Sirmio  
From Catullus (C.31)

"Gem of all isthmuses and isles that lie,  
Fresh or salt water's children, in clear lake  
Or ampler ocean: with what joy do I  
Approach thee, Sirmio! Oh! as I awake,  
Or dream that once again mine eye beholds  
Thee, and has looked its last on Thracian wolds?  
Sweeter of sweets to me that pastime seems,  
When the mind drops her burden when the pain  
Of travel past-our own cot we regain,  
And nestle on the pillow of our dreams!  
'Tis this one thought that cheers us as we roam,  
Hail, O fair Sirmio! Joy, thy lord is here!  
Joy, too, ye waters of the Golden Mere!  
And ring out, all ye laughter-peals of home!"



Austin Dobson whose poems have an elegant finish and lightness of touch has been called the English Horace. He drew England as Horace drew his town and country friends. Like Horace he uses dainty cameos to diversify, enliven or elaborate his art. Horatian imitations:

C.1.11 Villanelle "Seek not O maid to know etc"

C.1.14 translated as a ballad:

"Ship, to the roadstead rolled,  
What dost thou? O, once more  
Regain the port. behold!  
Thy sides are bare of oar,  
Thy tall mast wounded sore  
Of Africus, and see,  
What shall thy spars restore? -  
Tempt not thy tyrant sea!

What cable now will hold  
When all drag out from shore!  
What god canst thou, too bold,  
In time of need implore!  
Look! for thy sails flap o'er,  
Thy stiff shrouds part and flee,  
Fast fast thy seams outpour, -  
Tempt not the tyrant sea!

What though thy ribs of old  
The pines of Pontus bore!  
Not now to stern of gold  
Men trust, or painted prone!  
Thou, or thou count'st it store  
A toy of winds to be,  
Shun thou the Cyclads! roar, -  
Tempt not the tyrant sea!

#### Envoy

Ship Of The State, before  
A care and now to me  
A hope in my heart's core, -  
Tempt not the tyrant sea!"

C.1.23 roundel - "You shun me Chloe, wild and shy  
As some stray fawn that seeks its mother  
Through trackless woods. If spring winds sigh  
It vainly strives its fears to smother; -"

C.1.38 "Davus, I detest  
Orient display;"

C.2.14 - "A Legacy" "Ah, Postumus, we all must go;  
This keen North Easter nips my shoulder;  
My strength begins to fail; I know  
You find me older;"



C.3.7-!Outward Bound" "Come, Laura, patience! Time and Spring  
Your absent Arthur lack shall bring,  
Enriched with many an Indian thing  
Once more to woo you!"

C.3.9 initiated ;C.3.10 rendered as a rondeau;C.3.13'O Fons Bandusiae'!

"O babbling Spring, than glass more clear  
Worthy of wreath and cup sincere,  
To-morrow shall a kid be thine  
With swelled and sprouting brows for sign,-  
Sure sign! of loves and battles near.

Child of the race that butt and rear!  
Not less, alas! his life blood dear  
Must tinge thy cold wave crystalline,

O babbling Spring!

Thee Sirius knows not. Thou dost cheer  
With pleasant cool the plough-worn steer.-  
The wandering flock: This verse of mine  
Will rank thee one with founts divine;  
Men shall thy rock and tree revere,  
O babbling Spring!"

C.3.23 translated as a sonnet;C.3.23 paraphrased! 'Rondeau of Villon'.

Further allusions!

To Q.H.F.

"Horatius Flaccus, B.C.8

There's not a doubt about the date,-

You're dead and buried;

As you observed, the seasons roll;

And cross the Styx full many a soul

Has Charon ferried,

Since, mourned of men and Muses nine,

They laid you on the Esquiline.

And that was centuries ago!

You'd think we'd learned enough, I know,

To help refine us,

Since last you trod the Sacred Street, Sat.1.9.1

And tacked from mortal fear to meet

The bore Crispinus; Sat.1.3.138-9; Sat.2. 7.45

Or, by your cold Digentia, set Ep.1:18.104

The web of winter birding-net.

Ours is so far-advanced an age!

Sensation tells, a classic stage,

Commodious villas!

We boast high art, an Albert Hall,

Australian meats, and men who call

Their sires gorillas!

We have a thousand things, you see

Not dreamt in your philosophy.



And yet, how strange! Our "world", to-day,  
Tried in the scales, would scarce outweigh

Your Roman chronicles:

Walk in the Park-you'll seldom fail  
To find a Sybaris on the rail C.1.8.2

By Lydia's ponies, C.1.13

Or hap on Darine, wigged and stayed, C.2.8  
Engling some unsuspecting maid.

The great Sargilius, then, behold! *Ep. 1, b. 58*  
His "long-bow" hunting tales of old *mart. 2. 96*

Are now but duller;

Fair Neobule too! Is not C.3.12

One Hebrus here-from Aldershot? C.3.12.6

Aha, you colour!

Be wise, There old Canidia sits; Sat.1.8  
No doubt she's tearing you to bits.

And look, dyspeptic, brave, and kind,  
Comes dear Maecenas, half behind

Terentia's skirting; Sen. De Prov. 4.10

Here's Pyrrah, "golden-haired" at vill; C. 1.5.3-4

Prig Damasippus, preaching still; Sat.1.3

Asterie flirting, C.3.7

Radiant, of course, We'll make her black,-

Ask her when Gyges' ship comes back.

So with the rest. Who will may trace

Behind the new each elder face

Defined as clearly;

Science proceeds, and man stands still;

Our "world" to-day's as good or ill.-

As cultured(nearly)

As yours was, Horace! You alone,

Unmatched, unmet, we have not known."

"WIE A Roman "Round-Robin"

("His Friends" To Quintus Horatius Flaccus)

"Flaccus, you write us charming songs:

No bard we know possesses

In such perfection what belongs

To brief and bright addresses;

No man can say that Life is short

With nien so little fretful;

No man to Virtue's paths exhort

In phrases less regretful;

Or touch with more serene distress;

On Fortune's ways erratic;

And then delightfully digress

From Alp to Adriatic.



All this is well, no doubt, and tends  
Barbarian minds to soften;  
But Horace, -we, we are all your friends-  
Why tell us this so often?

Why feign to spread a cheerful coast  
And then thrust in our faces  
These barren scraps (to say the least)  
Of Stoic commonplace?

Recount, and welcome, your pursuits:  
Sing Lyde's lyres and harp;  
Sing drums and Terecynthian flutes;  
Sing parsley-wreaths; but spare, -

O, spare to sing, what mine deny,  
That things we love decay; -  
That Time and Gold have wings to fly: -  
That all must Fate obey!

Or bid us dine-on this day week-  
And pour us, if you can,  
As soft and sleek as girlish cheek,  
Your inmost Caecuban; -

Of that we fear not overplus:  
But your didactic tap-  
Forgive us! -grows monotonous;  
Nunc vale! Verbum sap."

'A Gage D'Amour'

"Hinc illae lachrimae" Ep.1.19.41

'A Song Of The Four Seasons'-C.4.7.9-12

'A Story From A Dictionary'

"Love mocks us all as Horace said of old: C.1.33.9  
From sheer perversity, that arch-offender 10-12  
Still yokes unequally the hot and cold,  
The short and tall, the hardened and the tender;  
He bids a Socrates espouse a scold,  
And makes Hercules forget his gender: -  
Sic visum Veneri" C.1.33.10

H.W. Longfellow (In Memoriam) - motto C.1.31.19-20

"Not to be tuneless in old age!  
Ah! surely blest his pilgrimage,  
Who, in his Winter's snow,  
Still sings with note as clear and sweet  
As in the morning of the year  
When the first violets blow!"

'To J.S.!

"A Sabine Farm!" Ah would I knew, Ep.1.16



Some "neat retreat", in auction phrase-  
Where one might nurture bees and boys!-  
A freehold, with the Thames in view"

'To Lydia Languish'

"That I shall quickly find as fair  
Some new ~~Heaeral's~~ tangled hair" C.3.14.21f

'A Dead Letter'

"A place to love in, -live, for aye,  
If we too, like Tithonus C.2.16.30  
Could find some God to stretch the gray  
Scant life the Fates have thrown us."

'A Case Of Cameos'

"A bolder rider than Bellerophon" C.3.12.8

Here great Apollo, with unbended bow,  
His quiver hard by on a laurel tree,  
For some new theft was rating Mercury,  
Who stood with downcast eyes, and feigned distress,  
As daring not, for utter guiltiness,  
To meet that angry voice and aspect joined.  
His very heel-wings drooped; but yet, not less,  
His backward hand the Sun-God's shafts purloined."  
C. 1.10.10-12

Ovid

'The Death Of Procris'-Met.7.709ff

*'The Water-Cure' Echo Met 3.493 ff.*

'The Drama Of The Doctor's Window'

"Still somewhere sad Hypsiphyle  
Bewails a faithless Jason" Hor.6

"A Thisbe, whom the walls divide  
From Pyramus, her lover?"  
Met.4.57f

'A gentlewoman Of The Old School'

"And was learned in brews  
As erst Medea" Met.7.262ff

'The Case Of Cameos'

"the man of Thrace, Met.10.1-77  
The voice supreme that through Hell's portals stole,  
With carved white lyre and glorious song-lit face,  
(Too soon, alas! on Hebrus! wave to roll;)"Met.11.50

(The crowning of Silenus)

"Yet but a King of Sleep he seemed at best, Verg.E!6.11  
With wine-bay cheeks that bulged upon his breast, 14ff  
And vat-like paunch distent from his carcase  
Meanwhile his ass, by no respect repress, Ov.Fast.



Algernon Charles Swinburne esteemed Catullus above all other Latin poets. In 'A Century of Roundels' he pays this tribute to him:

My brother, my Valerius, dearest head  
Of all whose crowning bay-leaves crown their  
mother  
Rome, in the notes first heard of thine I read  
My brother.

No dust that death or time can strew may smother  
Love and the sense of kinship inly bred  
From loves and hates at one with one another.

To thee was Caesar's self nor dear nor dread,  
Song and the sea were sweeter each than other:  
How should I living fear to call thee dead  
My brother?"

He pays another tribute to him in Latin:

"Catulle frater, ut velim comes tibi  
Remota per vireta, per cavum nemus  
Sacrumque Ditis haud inhospiti specus,  
Pedem referre, trans aquam Stygis ducem  
Secutus unum et unicum, Catulle, te,  
Ut ora vatis optimi reviserem,  
Tui meique vatis ora, quem scio  
Venustiore adisse vel tuo lacum,  
Benigniora semper arva vel tuis,  
Ubi serenus accipit suos deus,  
Tegitque myrtus implicata laurea,  
Manuque mulcet halituque consecrat  
Fovetque blanda mors amabili sinu,  
Et ore fama fervido colit viros  
Alitque qualis unus ille par tibi  
Britannus unicusque in orbe praestitit  
Amicus ille noster, ille ceteris  
Poeta major, omnibusque floribus  
Priore Lador inclytum rosa caput  
Revinxit extulitque, quam tua manu  
Recepit ac refovit integram sua."

In 'Poems on The Dead' (47) Catullus is again referred to:

Theocritus :

First, and more dear Catullus, names bidewed  
With blessings bright like tears  
From the old memorial years,  
And loves and lovely laughters, every mood  
Sweet as the drops that fall  
Of their own oenome  
From living lips to cheer the multitude  
That feeds on words divine, and grows  
More worthy, seeing their world reblossom like a rose."



Swinburne alludes to several of Catullus' poems:  
Insularum Ocelli(C.31.1-2)

"Bark, fairer than aught in the world that the lit skies  
cover,  
Laughs inly behind her cliffs, and the seafarers  
mark  
As a shrine where the sunlight serves, though the blown  
clouds hover,  
Bark.

We mourn, for love of a song that outsang the lark,  
That nought so lovely beholden of Sirmio's lover  
Made glad in Propontis the flight of his Pontic bark.

Here earth lies lordly triumphal as heaven is above  
her,  
And splendid and strange as the sea that upbears as an  
ark,  
As a sign for the rapture of storm-spent eyes to discover  
Bark."

Cf. Catullus 4

Dolores

"And the chaplets of old are above us,  
And the oyster-bed teems out of reach;  
Old poets outsing and outlove us,  
And Catullus makes mouths at our speech.  
Who shall kiss, in thy father's own city,  
With such lips as he sang with, again?"

'Atalanta in Calydon' Cf. Catullus 8.19

Horatian allusions:

'Atalanta in Calydon'

Allusion to Diana, triform C.3.22.4

"When the hounds of spring are on winter's traces,  
The mother of months in meadow or plain  
Fills the shadows and windy places  
With lisp of leaves and ripple of rain; C.1.23.5-6  
And the brown bright nightingale amorous  
Is half assuaged for Itylus." C.4.12.5-8

"the hoofed heel of a satyr" C.3.19.4

"And Pan by noon and Bacchus by night,  
Fleeter of foot than the fleet-foot kid,  
Fellows with dancing and fills with delight  
The Maenad and the Bassarid." C.1.18.11



"O twin-born blood of Peda, the gracious heads  
Like kindled lights in untempestuous heaven," C1.3.2

"Lands indiscoverable in the unheard of west,  
Round which the strong stream of a sacred sea  
Rolls without wind forever, and the snow,  
There shows not her white wings etc" Epode 16.41ff  
"Acroceraunian snows" C1.3.20

'Erechtheus'

757 "Who shall put a bridle in the mourner's lips to chasten them  
Or seal up the fountains of his tears for shame"  
C.1.24.1 "Quis desiderio sit pudor aut modus  
Tam cari capitis?"

1146

"Fields aflower with winds and suns  
Woods with shadowing hair"  
C1.21.5 "Vos lactem fluviiis et  
nemorum coma"

'Mater Triumphalis'

"As with each other  
Wrestle the wind and the reluctant sea."  
C1.1.15

'Sappho'

"singing  
Songs that move the heart of the shaken heaven  
Songs that break the heart of the earth with pity,  
Hearing to hear them."  
C2.13.24-5

"Beyond the north wind lay the land of old,  
Where men dwelt blithe and flawless clothed and fed  
With joy's bright raiment and with love's sweet bread  
The happiest flock of earth's maternal fold"  
C2.20.16 "Ales Hyperboreosque campos" ✓

Poems on The Dead (15) (Song For The Centenary Of Walter Savage Landor)

"High from his throne in heaven Simonides, C2.1.38  
Crowned with mild aureole of memorial tears  
That the everlasting sun of all time sees  
All golden, molten from the forge of years,  
Smiled, as the gift was laid upon his knees,  
Of songs that hang like pearls in mourners' ears,  
Mild as the murmuring of Hymettian bees Sat.2.2.15  
And honied as their harvest, that endears  
The toil of flowery days;  
And smiling perfect praise  
Hailed his one brother mateless else of peers:"

'Ave atque Vale'

"And lay, Orestes-like, across the tomb  
A curl of hair" Sat.2.3.133 "demons Orestes"

"And chill the solemn earth, a fatal mother,  
With sadder than the Niobeon womb,  
C.4.6.2



Ode On Insurrection In Candia'

"In the hundred cities of Crete such glory was not of old"

C.3.27.33

Anactoria'

"I, Sappho, shall be one with all these things,  
With all high things forever"

C.4.9.10ff

At Eleusis'

"Faint grape flowers and cloven honey-cake  
And the just grain with dues of the shed salt."

C.3.23.20 "Farre pio et saliente mica"

Ovid

Atalanta In Calydon'

"Arcadian Atalanta, snowy-souled,  
Fair as the snow and footed as the wind," Met.10.560

Althea's brand, Met.8.456ff

"Yet we drew thither and won the fleece and won  
Medea, deadlier than the sea."

Met.7.155ff.

Calydonian hunt, Met.8.301ff.

Meleager consumed, Met.8.515ff

Song For The Centenary Of Walter Savage Landor'

17() "A spoil more costly than the Colchian fleece"

Met.7.155-6

(18) "He saw the brand that fired the tower of Troy Her.15(16)  
Fade, and the darkness at Penelope's prayer 45ff  
Close upon her that closed upon her boy"

"Smite Calydon with mourning unware"

Met.8.477ff (Althea's brand)

26 "the sacrificial maid

Iphigenia" Met.12.31ff

29 Arcadian Pan Fasti 2.271-2

Ave atque Vale'

Cytherea, Met.10.717; Erycine Met.5.363

The Garden Of Proserpine' Met.5.525, 541



Dante Gabriel Rossetti who belongs to Dobson's school  
borrows a few hints from Ovid and Horace:

Ovid

'Aspecta Medusa'

"Andromeda, by Perseus saved and wed, Met.4.738ff  
Hankered each day to see the Gorgon's head:  
Till o'er a mount he held it, bade her lean,  
And mirrored in the wave was safely seen  
That death she lived by."

'Rose Mary'

"Dumb she stood in her malisons,-  
A silver statue tressed with bronze:  
As the fabled head by Perseus mown, Met.4.782ff  
It seemed in sooth that her gaze alone  
Had turned the carven shapes to stone." Met.5.180-3

'Venus Victrix' (House Of Life, Sonnet 33)

"Could Juno's self more sovereign presence wear  
Than thou, 'mid other ladies throned in grace?-  
Or Pallas, when thou bend'st with soul stilled, face Ep.15(16),  
O'er poet and page gold-shadowed in thy hair? 65  
Dost thou than Venus seem less heavenly fair  
When o'er the sea of love's tumultuous trance  
Hovers thy smile, and mingles with thy glance  
That sweet voice like the last wave murmuring there?  
Before such triune loveliness divine  
Awestruck I ask, which goddess here most claims.  
Thy prize that, howsoever adjudged, is thine?  
Then Love breathes low the sweetest of thy names;  
And Venus Victrix to my heart doth bring  
Herself, the Helen of her guerdoning." Ep.15(16).83ff

'Cassandra'

1 Allusion to Cassandra, Ep.15(16).59

2 "O Paris, Paris! O thou burning brand" Ep.15(16).45-6

'Jenny'

"and shake

My gold, in rising, from your hair,  
A dance for a moment there." Met.6.113

Sonnet 4 (A Kiss)

"As laurelled Orpheus longed for when he wooed  
The half drawn hungry face with that last lay."  
Met.10.26ff

Horace

'Boticelli's Spring' "The Graces circling near,  
"Neath bower-linked arch of white arms glorified" C1.4.5-6

'Love's Nocturne' "Where in groves the gracile spring  
Trembles" C1.23.5-6

'House Of Life' Sonnet 83 "Once more the changed year's turning  
wheel returns" C.4.7.3 "Mutet  
terra vices"



Later English poetry is occasionally influenced by the Latin classics, Francis Turner Palgrave in 'Alcestis' alludes to Ov. Ex Pont. 3.1.105-6 and in 'The Town' to Horace C. 3.29.12 (Smoke, wealth, and noise 'the Roman's list--Exhaust not all the city yields).

T. G. Hake in 'New Symbols' alludes to Hermaphroditus (Met. 4.373-4), Ariadne (Ov. Fasti 3.460ff), Laocoon (Verg. Aen. 2.212ff), Niobe (Met. 6.195ff), unerring shafts of Apollo (Horace C. 1. 7.28 certus Apollo) the birth of Venus (Hor. C. 4.11.15 Veneris marinae), smiling Venus (Hor. C. 1.2.33).

Thomas Woolner, in 'Salerius' alludes to Syrinx (Ov. Met. 1.691ff), Andromeda's beauty (Ov. Met. 4.676, 687), Prometheus chained to Caucasus (in 'Salerius' (Ov. Ibidiis 291-2), Pygmalion (Met. 10.247ff).

Abbrey De Vere author of classical and meditative poetry borrows from Ovid Met. 5.462ff the material for 'The Search After Proserpine'. 'Ode To The Planet Mercury' alludes to Ovid Met. 1. 713-4 (Argus) and to Horace C. 1.10.7ff (Mercury's theft). Sonnet 2 (The Tomb Of Agamemnon) alludes to Briseis (Hor. C. 2.4.3-4 and Ov. Her. 5) and to Cassandra (Verg. Aen. 2.246-7). 'Evanescence Of The Patriarchal Religion' alludes to the hundred orbs of Argus Met. 1.625 and the power of Hermes' melodies over him Met. 1.721. Daphne's laurel is referred to in 'Female Poetry' (Met. 1.559) 'Psyche' (Psyche the subject of Apul. Met. 4.28-6.24) alludes to Ariadne's gaze Catullus, 64.52. 'The Sibyl's Cave At Cuma' alludes to that of Verg. Aen. 6.10ff. In 'A Farewell To Naples' Baiæ's haunts and cliffs are alluded to (Ov. Hor. Ep. 1.1.83 and Juv. Sat. 3.4).

Lewis Morris in 'Songs Of Britain' alludes to Juvenal:

"I read to-day a Poet dead,  
In old Rome; centuries ago,  
Once more returned the days long fled,  
The dried up waters seemed to flow.

Once more the keen tongue known in youth,  
Lashed the gross vices of the time,  
Portraying with a dreadful truth  
The sloughs of sense, the deeps of crime.

Great city of the World! were these  
All that the race has gained of thee-  
Foul lusts and soulless luxuries,  
Fraud, bloodshed, depths of villany?  
Was this what we have left of Rome,  
This blood-stained sink of dark offence?  
Nay, still across the ages come  
The high pure tones of innocence;

Let nothing ever, base to see or hear,  
Pass the chaste threshold where a young soul is;  
The innocence of boyhood, oh, revere,  
Lest what of vileness you conceive be his,  
Despise not thou his pure and tender youth,  
But let his weakness stand 'twixt thee and wrong!  
Not wholly wert thou dumb, dread voice of Truth!  
Nor lost, oh sacred ministry of Song!"



Of the fables related in the 'Epic of Hades' the punishment of Tantalus is referred to in Met.4.458-9. Hippolytus as the lover of the shade Phaedra is mentioned in Ovid, Her.4. Ovid, Met.4.460 alludes to the punishment of Sisyphus, Met.12.55 to thousand tongued Fumor, and Met.4.462-3 to the Belides. The story of Marsyas is related in Met. 6.383 ff; the expansion of the myth is in the following vein:

"Oh, ecstasy,

Oh happiness of him who once has heard  
Apollo singing! For his ears the sound  
Of grosser music dies, and all the earth  
Is full of subtle undertones, which change  
The listener and transform him. As he sang-  
Of what I know not, but the music touched  
Each chord of being-I felt my secret life  
Stand open to it, as the parched earth yawns  
To drink the summer rain; and at the call  
Of those refreshing waters, all my thought  
Stir from its dark and secret depths, and thirst  
Into sweet, odorous flowers, and from their wells  
Deep call to deep, and all the mystery  
Of all that is, laid open. As he sang,  
I saw the Nine, with lovely pitying eyes,  
Sign 'He has conquered'. Yet I felt no pang  
Of fear, only deep joy that I had heard  
Such music while I lived, even though it brought  
Torture and death. For what were it to lie  
Sleek, crowned with roses, drinking vulgar praise,  
And surfeited with offerings, the dull gift  
Of ignorant hands, all which I might have known,  
To this diviner failure? Godlike 'Tis  
To climb upon the icy ledge, and fall  
Where other footsteps dare not. So I knew  
My fate, and it was near."

The shade of Andromeda and her story is taken from Ov. Met.4.671ff.  
Actaeon's story is related in Met.3.175ff, Helen as the love of Paris  
-Ep.16(17). (Ovid); the story of Eurydice is found in Ov. Met.10.1-77,  
of Deianira in Met.9.137ff and Her.9; Narcissus' tale-Met.3.415ff,  
Medusa-Met.4.772ff, Adonis-Met.10.722ff (Proserpine Met.5.392ff ;  
Endymion Ep.17(18).61ff:

"For, one eve,

In Latmos, after a long day in June,  
I stayed to rest me on a sylvan hill,  
Where often youth and maid were wont to meet  
Towards moonrise, and deep slumber fell on me  
Thinking of Love, just as the ruddy orb  
Rose on the lucid night, set in a frame  
Of blooming myrtle and sharp tremulous plane;  
Deep slumber fell, and loosed my limbs in rest.

Then, as the full orb poised upon the peak  
There came a lovely vision of the maid,  
Who seemed to step as from a golden car  
Out of the low-hung moon."



To Licinius

"Licinius, wouldst thou wisely steer  
The pinnacle of thy soul,  
Not always trust her without fear  
Where deep-sea billows roll;  
Nor, to the sheltered beach too near,  
Risk shipwreck on the shoal.

Who sees in fortune's golden mean  
All his desires comprised,  
Midway the cot and court between,  
Hath well his life devised;  
For riches, hath not envious been,  
Nor, for their lack, despised.

Most rocks the pine that soars afar,  
When leaves are tempest-whirled.  
Direst the crash when turrets are  
In dusty ruin hurled.  
The thunder loveth best to scar  
The bright brows of the world.

The steadfast mind, that to the end  
Is fortune's victor still,  
Hath yet a fear, though Fate befriend,  
A hope, though all seem'd ill.  
Jove can at will the winter send,  
Or call the spring at will.

Full oft the darkest day may be  
Of morrows bright the sire.  
His bow not everlastingly  
Apollo bends in ire.  
At times the silent Muses he  
Wakes with his dulcet lyre

When life's straits roar and hem thee sore,  
Be bold; naught else avails.  
But when thy canvas swells before  
Too proudly prospering gales,  
For once be wise with coward's lore,  
And timely reef thy sails."

'Lacrimae Musarum'

(6th Oct. Nov. 1892)

"Rapt though he be from us,  
Virgil salutes him, and Theocritus;  
Catullus, nightiest-brained Lucretius, each  
Greets him, their brother, on the Stygian leach;



Dead is Augustus, Maro is alive;  
And thou, the Mantuan of this age and soil,  
With Virgil shalt survive,  
Enriching Time with no less honeyed spoil,  
The yielded sweet of every Muse's hive;"

'To H.D. Traill'

"But though all Life, all good and ill,  
Be plastic to the poet's will,  
And though he find in every rill  
His Hippocrene, Ov. Fast. 5.7  
'Tis yet from sources hidden still,  
And deeps unseen,

He wins, in favouring hours benign,  
At older than the Delphic shrine,  
Those intimations faint and fine,  
To which belongs  
Whatever character divine  
Invest his songs."

"Epigrams-"On Such A Night"

"On such a night as this, pale Hero found, Ov. Ep. 18(19).  
By the blown waters, the world's sweetness drown'd.  
And all was woe beneath the moonbeam, save  
The innumerable laugh and leagues of wave!"

"Subjectivity In Art"

"We gaze on Nature with Narcissus' eyes,  
Enamour'd of our shadow everywhere." Ov. Met. 3.415ff

'Tantalus'

"Not yet the ghosts of the old gods are laid  
By the wing'd archer still, youth's wounds are made. C. 3.12.  
And still in the blue deeps of virgins' eyes  
Dances the wave whence Venus did arise." Hor. C. 4.11.15 4

'Tantalus'

"He woo's for ever with foil'd lips of drouth  
The wave that weeries not to mock his mouth, Hor. Epode, 17.66  
'Tis Lethe's. They alone that tide have quaff'd  
Who never thirsted for the oblivious draught."



The poems of Oscar Wilde have a few classical references:

!Aes Imperatrix!

"And many a moon and sun will see Cf. Lucr. 3.394ff  
The lingering wistful children wait  
To climb upon their father's knee;  
And in each house made desolate

Pale women who have lost their lord  
Will kiss the relics of the slain-"  
Ovid

!The Garden of Eros!

"Ah! methinks it is a place  
Which should be trodden by Persephone  
When wearied of the flowerless fields of Dis!"  
Met. 5.541 "Acheronte-silvis--  
atris"

"And I will sing how sad Proserpina  
Unto a grave and gloomy Lord was wed,"  
Met. 5.395

"And then I'll pipe to thee that Grecian tale  
How Cynthia loves the lad Endymion, Ep. 16(17).61ff  
And hidden in a grey and misty veil  
Hies to the cliffs of Latmos" Cf. Catull. 66.5f

"Methinks these new Actaeons boast too soon  
What they have spied on beauty" Met. 3.176ff

!The New Helen!

"Hast thou forgotten that impassioned boy,  
His purple galley and his Tyrian men,  
And treacherous Aphrodite's mocking eyes?"  
Cf. Ep. 15(16).83ff; 107ff

!The Burden of Itys!

"and many an unsung elegy  
Sleeps in the reeds that fringe our winding Thanes  
Which to awake were sweeter ravishment  
Than ever Syrinx wept for"  
Syrinx, Met. 1.707f

"Each leaf is flecked with spotted gold  
As if Jove's gorgeous leman Danae  
Hot from his gilded arms had stooped to kiss  
The trembling petals" Met. 6.113

"lonely Ariadne on the wharf Fasti 3.468ff  
At Naxos, when she saw the treacherous crew Catull. 64.  
Far out at sea, and waved her crimson scarf 52ff  
And called false Theseus back again nor knew



That Dionysus on an amber pard Met.3.668  
Was close behind her."

Perseus and the Gorgon-Met.4.784ff

Medea's popped spell-Met.7.262ff

"O for one leaf of that pale asphodel  
Which binds the tired brows of Proserpine,  
And sheds such wondrous dews at eve that she  
Dreams of the fields of Enna, by the far Sicilian sea  
Met.5.385ff

Where oft the golden-girdled bee she chased  
From lily to lily on the level mead,  
Ere yet her somlre Lord had bid her taste  
The deadly fruit of that pomegranate seed, Met.5.392  
Ere the black steeds had harried her away ff.  
Down to the faint and flowerless land, the sick and  
and sunless day."

{Charmides'

2

"For lovers such as we, the Cyprian Queen {Hor.C.1.3.1)  
One arm around her boyish paramour, Met.10.532  
Strays often there at eve, and I have seen  
The moon strip off her misty vestiture  
For young Endymion's eyes, be not afraid, Ep.17(18).65  
The panther feet of Dian never tread that secret glade."

"silver doves" of Cytherea, Met.14.597

3

"Too venturous poesy O why essay  
To pipe again of passion! fold thy wings  
O'er daring Icarus and bid thy lay Ars Amat.3.76  
Sleep hidden in the lyre's silent strings,  
Till thou has found the old Castalian rill, Amor.1.15.  
(Hor.C.3.4.61) 36  
Or from the Lesbian waters plucked drowned Sappho's  
golden quill!" Ep.(15).197ff

Here Persephone

Had bade them serve her by the ebon throne  
Of the pale God who in the fields of Enna loosed her zone."

Met.10.15; Met.5.469-70



• The allusions to Prometheus in Edward Dowden's  
'Prometheus Unbound' may be referred to the Latin poets;

"I, who lie warming here by your good fire,  
Was once Prometheus and elsewhere have lain;  
Ah, still in dreams they come, - the sudden chain,  
The swooping birds, the silence, the desire  
Of pitying, powerless eyes, the night, and higher  
The keen stars (if you please I fill again  
The bowl, Silenus); yet 'twas common pain  
Their beaks' mad rooting; O, but they would tire,  
And one go circling o'er the misty vast  
On great, free wings, and one sit, head out-bent,  
Poised for the plunge; then 'Twas I crushed the cry  
'Zeus, Zeus I kiss your feet, and learn at last  
The baseness of this crude self-government  
Matched with glad impulse and blind liberty."

Prometheus chained to Caucasus, Ov. Ibidiis, 291-2;  
Verg. E. 6. 42; Catull. 64. 294-5 (released from Caucasus)

John Addington Symonds thus appropriates the Danae Myth  
(Hor. C. 3. 16. 1ff);

#### Inclusam Danaen

Oh, who hath found her,  
And with fetters bound her?  
Who hath beholden  
Her tresses golden,  
Or following after  
Her subtle laughter,  
Hath felt her splendour  
Superbly tender,  
Flooding the portal  
Of hopes immortal?

Not they who never  
From earth's joys sever;  
Not they who tarry  
To eat and marry;  
Not they who fashion  
Idols of passion;  
Whom fumes of slumber  
Fog-like encumber;  
They have not found her,  
Nor with fetters bound her.

But he who scorning  
Chill dews of morning,  
Fearing no terror  
By night or error  
Hath climbed high mountains  
Where leap her fountains,



Under pure ether  
In cloudless weather;  
Lo, he hath found her,  
And with fetters bound her."

The poem 'On The Hillside' alludes to Catullus C.5.1 and 4ff:

"The winds behind me in the thicket sigh,  
The bees fly droning on laborious wing,  
Pink cloudlets scarcely float across the sky,  
September stillness broods o'er every thing.  
Deep peace is in my soul, I seem to hear  
Catullus murmuring, 'Let us live and love;  
Suns rise and set, and fill the rolling year  
Which bears us deathward, therefore let us love;  
Pour forth the wine of kisses, let them flow,  
And let us drink our fill before we die.'  
Hush! in the thicket still the breezes blow;  
Pink cloudlets sail across the azure sky;  
The bees warp lazily on laden wing;  
Beauty and stillness brood o'er every thing."

Edmund Gosse borrows the material for 'The Death Of Procris' from Ovid, Met. 7.841ff:

"Poor jealous Procris in the Cretan wood,  
Slain by the very hand of love at last!  
This way was best! the cordial bath of blood,  
The long love-sickness past."

The brown fauns gather round with piteous cries;  
They mourn her beauty, guess not at her woe;  
They find no Eos graven on those eyes  
Whence tears no longer flow.

Her griefs, her frailties from the flowery turf  
Exhaled, are as the dews of yesterday;  
The grim ship hurrying through the Phoecean surf  
The exile on her way,

The cruel goddess, and the two-fold test,  
The breaking heart of hate, the poisoned hours-  
All these have faded into utter rest  
Among the Cretan flowers.

Ah! wrap her body in its fluttering lawns!  
'Tis Cephalus' own shaft that hath made cease  
The passion of her breast; hush, foolish fauns,  
Hush! for her end was peace."

'The Almond Tree' refers to Ceres' sorrow and the quest for her daughter, Ov. Met. 5.513ff; 'In The Bay' to Arion, Ov. Fasti 2.113; 'The Golden Isles' to Delos, Met. 6.333ff; 'De Rosis Hibernis' to Omphale, Ov. Her. 9.49ff (as the love of Hercules); the sonnet 'Alcyone' to Ov. Met. 11.716ff; 'A Winter Night's Dream' to the Hesperian apples, Met. 4.637; the sonnet 'Luna' to ocean-born Venus C. 4.11.15 (Horace). For 'The Praise Of Dionysus' cf. Ov. Met. 4.4ff.



In the prose of the nineteenth century, attention is turned to humanism, socialism, culture, beauty and art. Prose style is at its best and the essay the most popular medium of expression. Latin authors and their works are infrequently criticised and allusive allusions rare.

Robert Louis Stevenson, however, borrows two titles of his miscellaneous essays from Horace - 'Aes Triplex' from C.1.3.9 and 'Pulvis et Umbra' from C.4.7.14.

Thomas Babington Macaulay in his critical essays illustrated his opinions with quotations from the classics and added much critical comment of his own.

'Essay On William Pitt'

"It is on the pedestal of Bacon not that of Epicurus that the noble lines should be inscribed:

O tenebris tantis tam clarum extollere lumen,  
Qui primus potuisti illustrans commoda vitae"

Lucr.3.1-2

"The aim of Platonic philosophy was to exalt man into a god; Baconian, to provide man with what he requires while he continues to be man.

Plato drew a good bow but like Acestes in Virgil he aimed at the stars and therefore though there was no want of strength, or skill, the shot was thrown away. His arrow was, indeed, followed by a track of dazzling radiance, but it struck nothing

volans liquidis in nubibus arsit harundo,  
Signavitque viam flammis, tenuisque recessit  
Consumpta in ventos:" (Aen.5.525-7)

' " On Temple'

"In Boyle's book Temple was praised in the highest terms and compared to Memmius - not a very happy comparison; for almost the only particular information which we have about Memmius is that in agitated times he thought it his duty to attend exclusively to politics and that his friends could not venture except when the Republic was quiet and prosperous, to intrude on him with their philosophical and poetical productions. It is on this account that Lucretius puts up the exquisitely beautiful prayer for peace with which his poem opens

Nam neque nos agere hoc patriai tempore iniquo  
possumus aequo animo nec Memmi clara propago  
Talibus in rebus communi deesse salutis."

Lucr.1.41-3

Allusion to Arion - Fasti 2.115ff

'Parliamentary Reform'

"They resemble the man in Horace who lies on the bank of the river expecting that it will every moment pass by and leave him a clear passage, not knowing the depth and the abundance of the fountain which feed it, not



knowing that it flows and will flow on forever."

Cf. Hor' Ep. 1.242-3

"rusticus exspectat dum defluat amnis;  
at ille  
labitur et labetur in omne volubilis  
aevum."

In his criticism of Addison, Macaulay praises the notes to the translation of Ovid *Metamorphoses* 2 and 3 and quotes Steele: "The conversation of Addison was at once the most polite and the most mirthful that could be imagined; that it was Terence and Catullus in one, heightened by an exquisite something which was neither Terence nor Catullus but Addison alone." Samuel Johnson is criticised for lack of Augustan delicacy of taste in his 'Vanity Of Human Wishes'. In the criticisms on Italian writers, Macaulay says of the Roman poets: "They have decidedly surpassed those of Greece in the delineation of the passion of love. There is no subject they have treated with so much success; Ovid, Catullus, Tibullus, Horace, Propertius, in spite of all their faults, must be allowed to rank high in this department of the art. To these I would add my favorite Plautus; who, though he took his plots from Greece, found, I suspect, the origin of his enchanting female character at Rome."

On the essay 'On The Athenian Orators' Macaulay says of Quintilian: "He applied to general literature the same principles by which he had been accustomed to judge of the declamations of his pupils. He looks for nothing but rhetoric and rhetoric not of the highest order. He was not a great critic in his own province."

Of Livy he says: "No historian with whom we are acquainted has shown so complete an indifference to truth. He seems to have cared only about the picturesque effect of his book and the honor of his country. On the other hand, we do not know in the whole range of literature, an instance of a bad thing so well done. The painting of the narrative is beyond description vivid and graceful. The abundance of interesting sentiments and splendid imagery in the speeches is almost miraculous. His mind is a soil which is never overteemed, a fountain which never seems to trickle. It pours forth profusely; yet it gives no sign of exhaustion. It was probably to this exuberance of thought and language, always fresh, always sweet, always pure, no sooner yielded than repaired, that the critics applied the expression which has been so much discussed *lactea ubertas*. All the merits and all the defects of Livy take a coloring from the character of his nation." The accounts of Caesar are called incomparable models for military despatches. Sallust is criticised for his onesidedness, for his unpleasant style, for his strange inconsistencies and dubious, perplexing passages; Tacitus, for his immoderate love of effect.

Thomas Carlyle was quite different from Macaulay. He was of an analytic mind. Out of sorts with the shams of the world, he portrayed the various types of heroes and tried to enthrone worship of them in his readers. Like Arnold he denounced the Philistine and worked for the betterment of humanity in 'Past And Present'. The Latin myths have scarcely any influence upon him. In the 'Hero As Man Of Letters' he refers to one myth in Ovid *Met.* 9.115ff: b Like a Hercules with the burning Nessus shirt on him which shoots in on him dull miserable misery; the Nessus shirt not to be stript off which is his



natural skin."

John Ruskin an enthusiast over nature and art in *[Praeterita]* says of his Latin learning-"My stock of Latin learning with which to begin my studies of the city consisted of the first <sup>two</sup> books of Livy, never well known and the names of places remembered without ever looking where they were on a map; Juvenal, a page or two of Tacitus and in Virgil the burning of Troy, the story of Dido, the episode of Euryalus and the last battle. Of course I had nominally read the whole Aeneid but thought most of it nonsense. Of later Roman history I had read English extracts of imperial vices." (On Seeing Vesuvius) "But even now, what pieces I know of Virgil, in that kind, became all at once true, when I saw the birdless lake; for me also, the voice of it had teaching which was to be practically a warning law of future life."

Nec te

Nequiquam lucis Hecate praefecit Avernus (Aen. 6.117-8) ~~†~~  
The legends became true-began to come true I should have said-trains of thought now first rising which did ~~not~~ take clear current till forty years afterwards, and in this first trickling, sorrowful in disappointment. There were such places then and Silyls did live in them!"

The lectures on the reality of the myth discuss many of the great myths common to Latin poetry. The myth of Hercules and the Hydra is mentioned as of little meaning to some commentators but of great significance to Vergil who made it the crowning glory of his choral hymn to Hercules

"Non te rationis egentem

Lernaean turba caput circumstetit anguis" (Aen. 8.299-300)

The myths of Demeter and her daughter as Proserpine and Persephone, of Neptune and the water spirits, of Hephaestus, of Aeolus with special reference to the Vergilian use, of Celaeno and the harpies, of Boreas, of Tantalus, of Cerberus, of Actaeon, and the myths connected with Athena are among the subjects of interpretation. What Ruskin says of the earnestness of the ancients in their belief concerning gods is quite interesting-"Pindar says quite simply: "I cannot think so and so of the gods. It must have been this way-it cannot have been that way, that the thing was done." And as late among the Romans as the day of Horace, this sincerity remains. Horace is just as true and simple in his religion as Wordsworth; but all power of understanding any of the honest classic poets has been <sup>taken away</sup> from most English gentlemen by the mechanical drill in verse-writing at school. Throughout the whole of their lives afterward, they never can get themselves quit of the notion that all verses were written as an exercise, and that Minerva was only a convenient word for the last of an hexameter, and Jupiter for the last but one. It is impossible that any notion can be more fallacious or more misleading in its consequences. All great song, from the first day when human lips contrived syllables, has been sincere song. With deliberate didactic purpose the tragedians-with pure and native passion the lyrists-fitted their perfect words to their dearest faiths. "Operosa parvus carmina fingo." "I, little thing that I am, weave my laborious songs" as earnestly as the bee among the bells of thyme on the <sup>Latin</sup> mountains. Yes, and he dedicates his favorite pine to Diana, and he chants his autumnal hymn to the Faun that guards his fields, and he guides the



noble youths and maids of Rome in their choir to Apollo, and he tells the farmer's little girl that the gods will love her, though she has only a handful of salt and meal to give them (C.3.23) just as earnestly as ever English gentleman taught Christian faith to English youth in England's truest days."

There are a few Horatian similarities in his other works:

'Queen Of The Air'

"splendid avarice" C.3.11.35 "splendide mendax"

"Athena presides over industry as well as battle"

C.3.12.5 "operosae

Minervae"

'Fors Clavigera'

"Fortune means the necessary fate of a man, the ordinance of his life which cannot be changed."

C.1.35.17 "saeva necessitas

'Lamp Of Memory'

"There are but two strong conquerors of the forgetfulness of men, Poetry and Architecture."

"I think the Dunciad is the most absolutely chiselled and monumental work exacted in our country."

C.3.30.1ff "Exegi monumentum aere perennius

Regalique situ pyramidum altius etc"

Mathew Arnold as critic was a classicist. His powers are those of definition and classification. All his sympathies are with influences which make for correctness, discipline, taste and perfection rather than those which favor power, freedom or individuality. In the essay on 'Nature in English Poetry' the conventional way of handling poetry is illustrated by that of the eighteenth century and by Propertius (Hylas, El.1.20.21-2); the Celtic element by true nature lines in Shakespeare and Vergil E.7. Quotations from the Aeneid, Cicero and Ovid are found in other essays. Horace (C.4.7.13-6) is referred to in "On Translating Homer": "The losses of the heavens," says Horace, "fresh moons speedily repair; we go when we have gone down where the pious Aeneas, where the rich Tullus and Ancus are, pulvis et umbra sumus. He never actually says where we go to; he only indicates it by saying that it is that place where Aeneas, Tullus, and Ancus are. But Homer, when he has to speak of going down to the grave, says definitely "The immortals shall send thee to the Elysian plain."

Walter Pater in his analysis of aesthetic pleasures refers to Latin myths and their authors. In 'Marius the Epicurean' the story of Cupid and Psyche is taken from Apuleius (Met.5. and 6). On the attitude toward pagan religion, Tibullus and Lucretius are quoted. At the close of the essay, there is an imitation from Horace (C.1.9.16-9) "And as the rich, fresh evening came on, there was heard all over Rome, far above a whisper, the whole town seeming hushed to catch it distinctly, the lively reckless call to "play" from the sons and daughters of foolishness, to those in whom their life was still green' - Donec virenti canities abest."



In 'Greek Studies' Pater refers to the myth of Demeter and Persephone thus: "I have reserved to the last what is perhaps the daintiest treatment of this subject in classical literature, the account of it which Ovid gives in the *Fasti* (4.393ff)-----All mysticism has disappeared but instead we trace something of that 'worship of sorrow' which has been sometimes supposed to have had no place in classical religious sentiment."

In 'Appreciations' Pater says of style "Prose asserting itself as the especial and privileged artistic faculty of the present day will be, however critics may try to narrow its scope, as varied in its excellence as humanity itself reflecting on the facts of its latest experience--an instrument of many stops. Its beauties will not be pedestrian; it will exert in due measure all the varied charms of poetry down to the rhythm which in Cicero gives its musical value to every syllable! Racy Saxon monosyllables close to us as touch and sight, he will intermix readily with those long sonorous Latin words rich in "second intention". In this late day, certainly no critical process can be conducted reasonably without eclecticism! Of such we have a justifying example in one of the first poets of our time. How illustrative of monosyllabic effect, of sonorous Latin, of the phraseology of science, of metaphysics, of colloquialism even, are the writings of Tennyson yet with what a fine fastidious scholarship throughout."

Pater was the last of the great English essayists: The literature to follow was that of theologians and philosophers.

Andrew Lang in his 'Letters To Dead Authors' addresses Horace thus:

"In what manner of Paradise are we to conceive that you, Horace, are dwelling, or what region of immortality can give you such pleasures as this life afforded? The country and the town, nature and men, who knew them so well as you, or who ever so wisely made the best of those two worlds? Truly here you had good things, nor do you ever, in all your poems, look for more delight in the life beyond; you never expect consolation for present sorrow, and when you once have shaken hands with a friend the parting seems to you eternal.

Quis desiderio sit pudor aut modus  
Tam cari capitis?

So you sing, for the dear head you mourn has sunk forever beneath the wave! Virgil might wander forth bearing the golden branch "the Sibyl doth to singing men allow," and might visit, as one not wholly without hope, the dim dwellings of the dead and the unborn. To him was it permitted to see and sing "mothers and men, and the bodies outworn of mighty heroes, boys and unwedded maids, and young men borne to the funeral fire before their parents' eyes." The endless caravan swept past him--"many as fluttering leaves that drop and fall in autumn woods when the first frost begins; many as birds that flock landward from the great sea when now the chill year drives them o'er the deep, and leads them to summer lands." Such things was it given the sacred poet to behold, and the happy seats and sweet pleasantries of fortunate souls, where the larger light clothes all the plains and dips them in a rosier gleam, plains with their own new sun and stars before unknown. Ah not frustra plus was Virgil, as you say, Horace, in your melancholy song! In him, we fancy, there was a happier mood than



your melancholy patience. Not though thou wert sweeter of song than Thracian Orpheus, with that lyre whose lay led the dancing trees, not so would the blood return to the empty shade of him whom once with dread wend the inexorable god hath folded with his shadowy flocks; but patience lighteneth what heaven forbids us to undo."

It is harder than common, Horace, for us to think of you, still glad somewhere, among rivers like Liris and plains and vine-clad hills, that

Solemque suum, sua sidera norunt. (*Aen.* 6. 641)

It is hard, for you looked for no such thing.

Omnes una manet nox

Et calcanda semel via leti.

You could not tell Maecenas that you would meet him again; you could only promise to tread the dark path with him.

Ibinus, ibinus,

Ut cumque praecedes, supremum

Carpere iter comites parati.

Enough, Horace, of these mortuary musings. You loved the lesson of the roses, and now and again would speak somewhat like a death's head over thy temperate cups of Sabine ordinaire."

"In the lull between the two tempests of Republic and Empire your odes sound "like linnets in the pauses of the wind."

What joy there is in these songs! what delight of life, what an exquisite Hellenic grace of art, what a manly nature to endure, what tenderness and constancy of friendship, what a sense of all that is fair in the glittering stream, the music of the waterfall, the hum of bees, the silvery gray of the olive woods on the hillside! How human are all your verses, Horace! what a pleasure is yours in the straining poplars, swaying in the wind! What gladness you gain from the white crest of Soracte, beheld through the fluttering snow-flakes while the logs are being piled higher on the hearth. You sing of women and wine—not all whole-hearted in your praise of them, perhaps, for passion frightens you, and 't is pleasure more than love you commend to the young Lydia and Glycera, and the others, are but passing guests of a heart at ease in itself, and happy enough when their facile reign is ended. You seem to me like a man who welcomes middle age, and is more glad than Sophocles was to "flee from these hard masters" the passions. In the "fallow leisure of life" you glance round contented, and find all very good save the need to leave all behind. Even that you take with an Italian good-humor, as the folk of your sunny country bear poverty and hunger.

Durum, sed levius fit patientia!

To them, to you, the loveliness of your land is, and was, a thing to live for. None of the Latin poets your fellows, or none but Virgil, seem to me to have known so well as you, Horace, how happy and fortunate a thing it was to be born in Italy. You do not say so, like your Virgil, in one splendid passage, numbering the glories of the land as a lover might count the perfections of his mistress! But the sentiment is ever in your heart and often on your lips! (C. 1. 7. 11-14; quoted in Latin).

"None but a patriot could have sung that ode on



Regulus, who died, as our own hero died, on an evil day for the honor of Rome, as Gordon for the honor of England. (C.3.5.41-56)

We talk of the Greeks as your teachers., Your (quoted) teachers they were, but that poem could only have been written by a Roman! The strength, the tenderness, the noble and monumental resolution and resignation-these are the gifts of the lords of human things, the masters of the world.

"You bowed not often it may be, in the temples of the state religion and before the statues of the great Olympians; but, the pure and pious worship of rustic tradition, the faith handed down by the homely elders, with that you never broke, clean hands and a pure heart, these with a sacred cake and shining grains of salt, you could offer to the Lares. (C.3.23) It was a benignant religion, uniting old times and new, men living and men long dead and gone, in a kind of service and sacrifice solemn yet familiar (C.3.23.13-20 quoted).

Farewell, dear Horace; farewell, thou wise and kindly heathen; of mortals the most human, the friend of my friends, and so of many generations of men."

In America, the first distinctly American translation of a classic was that of Catol's Distiches (1735) and Cicero's De Senectute (1741) by James Logan. Previously in 1620-6 George Sandys had completed a translation of Ovid which he began while in England. The Essay was continued by Benjamin Franklin who followed Addison in his censure of morals and of the follies of the time. Through the Revolution, came the rise of oratory with Henry Lee called the "American Cicero" as one of its greatest exponents. Later, the cause of the Abolitionists brought forth another group of orators among whom were Edward Everett and Daniel Webster. Everett resembled Cicero in the variety and extent of his knowledge; his eloquence was of the Ciceronian order-copious, graceful, harmonious, correct and flowing. Cicero was also the favorite author of Webster a diligent student of the Latin classics. Vergil was another favorite. Webster's orations are among the greatest masterpieces of literature.

Among other American writers, Emerson the essayist as a philosophical teacher is a classicist. Allusions to mythology occur in his essays and some reference to Horace:

#### 'History'

"Every animal of the barnyard, the field and the forest--has contrived to get a footing and to leave the print of its features and form in some one or other of these upright, heaven-facing speakers."

Horace, C.1.16.13ff

#### 'Self Reliance'

"I pack my trunk---and at last wake up in Naples and there beside me is the stern fact the sad self, unrelenting, identical, that I fled from"

C.2.16.19-20 "Patriae quis exsul  
Se quoque fugit?"



### 'Compensation'

"Things refuse to be mismanaged long-resolvent divine administration"

### 'Friendship'

"A friend is Janus-faced: he looks to the past and the future!"

"There is at least this satisfaction in crime, according to the Latin proverb; you can speak to your accomplice on even terms" *"Crimen quos inquinat, aequat"*

### 'The Poet'

"The world is full of renunciations and apprenticeships and this is thine: thou must pass for a fool and a churl for a long season. This is the screen and sheath in which Pan has protected his well-beloved flower and thou shalt be known only to thine own and they shall console thee with tenderest love."

### 'Character'

"It is conceived of as a certain indemonstrable force, a Familiar or Genius by whose impulses the man is guided, but whose counsels we cannot impart."

Horace Ep. 2.2.187-8

### 'Nominalist' And Realist'

"Great dangers undoubtedly accrue from this incarnation and distribution of the godhead, and hence nature has her maligners, as if she were Circe"

### 'Works And Days'

"So that I shall not say-- Behold, also an hour of my life has gone-but rather" *"I have lived an hour"*

Horace, C. 3.29.41-3

### Representative Men

Goethe--- "hundred handed (Aen. 6.287) Argus eyed (Met. 1.625)

cunning Proteus Ovid, Fasti 1.367ff

Shakespeare -dispensor of all the hundred tales of the world-

"Each Presenting Thebes and Pelops' line  
And the tale of Troy divine" Horace C. 1.6.3

Montaigne

"Life is eating us up. We shall be fables presently."

Cf. Horace, C. 1.4.15-6

"Why pretend that life is so simple a game when we know how subtle and elusive the Proteus is?"

Met. 3.730ff

Swedenborg

"Hecippus and Lucretius had given emphasis to the dogma that nature works in leasts-"*tota in minimis existit* (Lucr. 1.835)  
84/



natura"

CP: Lat. 1. 1350

'Uses of Great Men'

"But in the midst of this chuckle of self-gratulation, some figure goes by which Thersites too can love and admire"

Thersites Met. 13.233ff ; Rem. Amor. 481-2

"Once you saw phoenixes: they are gone;

Ovid, Met. 15.392ff

'Commodity'

Aeolus' bags-Met. 14.225f

James Russell Lowell was an essayist and critic but too much of an enthusiast to favor ancient standards.

Henry Thoreau a disciple of Emerson in 'A Week on the Concord and Merrimack Rivers' extols the classics: "I know of no studies so composing as those of the classical scholar. When we have sat down to them, life seems as still and serene as if it were very far off, and I believe it is not habitually seen from my common platform so truly and unexaggerated as in the light of literature. In serene hours we contemplate the tour of the Greek and Latin authors with more pleasure than the traveler does the fairest scenery of Greece or Italy. Where shall we find a more refined society? That highway down from Homer and Hesiod to Horace and Juvenal is more attractive than the Appian. Reading the classics, or conversing with those old Greeks and Latins in their surviving works, is like walking amid the stars and constellations, a high and lonely serene to travel. Indeed, the true scholar will be not a little of an astronomer in his habits. Distracting cares will not be allowed to obstruct the field of his vision, for the higher regions of literature, like astronomy, are above storm and darkness." In the same book he gives us an appreciation of Persius and quotes from his satires. Of fable, he says: "The fable, which is naturally and truly composed, so as to satisfy the imagination ere it addresses the understanding, beautiful though strange as a wild flower, is to the wise men an apothegm, and admits of his most generous interpretation. When we read that Bacchus made the Tyrrhenian mariners mad, so that they leapt into the sea, mistaking it for a meadow full of flowers; and so became dolphins, we are not concerned about the historical truth of this, but rather a higher poetical truth. We seem to hear the music of a thought, and care not if the understanding be not gratified. For their beauty, consider the fables of Narcissus, of Endymion, of Memnon son of Morning, the representative of all promising youths who have died a premature death, and whose memory is melodiously prolonged to the latest morning; the beautiful stories of Phaeton, and of the sirens whose isle shone afar off white with the bones of unburied men; and the pregnant ones of Pan, Prometheus, and the Sphinx; and that long list of names which have already become part of the universal language of civilized men and from proper are become common names or nouns the Silyls, the Eumenides, the Parcae, the Graces, the Muses, Nemesis, etc"



[By--slow aggregation has mythology grown from the first. The very nursery tales of this generation were the nursery tales of primeval races. They migrate from east to west, and again from west to east; now expanded into the "tale divine" of bards, now shrunk into a popular rhyme. This is an approach to that universal language, which men have sought in vain. This fond reiteration of the oldest expressions of truth by the latest posterity, content with slightly and religiously retouching the old material, is the most impressive proof of a common humanity."

Of Vergil, he says: "Even Vergil's poetry serves a very different use to me to-day from what it did to his contemporaries. It has often an acquired and accidental value merely, proving that man is still man in the world. It is pleasant to meet with such lines as:

"*Jan laeto turgent in palmite gemmae;*" (E.7.49)

Now the luds swell on the joyful stem;

"*Strata jacent passim sua quaeque sub arbore pomae.*" (E.7.54)

The apples lie scattered everywhere, each under its tree.

In an ancient and dead language, any recognition of living nature attracts us. These are such sentences as were written while grass grew and water ran."

Vergil is further alluded to:

"They have been heroes for whom this world seemed expressly prepared, as if creation had at last succeeded; whose daily life was the stuff of which our dreams are made, and whose presence enhanced the beauty and ampleness of Nature herself. Where they walked

*Largior hic campos aether et lumine vestit* (Aen.6.640-1)

*Purpureo: Solemque suum, sua sidera norunt.*

"Here a more copious air invests the fields, and clothes with purple light; and they know their own sun and their own stars."



The nineteenth century saw the rise of American poetry which in its beginnings was imitative of Pope. The flow of the couplet and the ease with which it could be imitated attracted inferior geniuses and appealed to Bryant the first of the greater poets. All of his poems treat of nature in an austere manner and breathe a stoic resignation. As American poets had no legends of their own to draw upon, they were obliged to resort to those of other literatures or to create new fancies!

#### Longfellow

Longfellow drew from the poetry of all nations and translated much foreign verse including Eclogue 1 of Vergil and Ovid, Elegy 3.10 and 3.12. The poems 'Endymion', 'Prometheus', 'The Occultation of Orion', 'Enceladus' and the 'Drinking Song' are Latin in source:

#### Ovid

##### 'Endymion'

"And silver white the river gleams,  
As if Diana, in her dreams,  
Had dropt her silver bow  
Upon the meadows low.

Ep.17(18).71 "fulges radiis  
argentea puris"

On such a tranquil night as this,  
She woke Endymion with a kiss, Ep.17(18).62ff  
When, sleeping in the grove,  
He dreamed not of her love."

##### 'The Occultation Of Orion'

"Orion, hunter of the beast! Met.8.207 "strictumque  
Orionis ensem"

His sword hung gleaming by his side,"

Fast.4.388 "Ensiger Orion"

##### 'Drinking Song'

"Come, old friend! sit down and listen!  
From the pitcher, placed between us,  
How the waters laugh and glisten  
In the head of old Silenus!

Old Silenus, bloated, drunken, Met.11.90

Led by his inebriate Satyrs;

On his breast his head is sunken,  
Vacantly he leers and chatters!

Fauns with youthful Bacchus follow;"

Met.4.25ff

##### 'The Masque Of Pandora'

2

"I will fly so swiftly  
That my caduceus in the whistling air,  
Shall make a sound like the Pandaeon pipes,  
Cheating the shepherds"

Met.2.708 "sustulerat paribus  
Caducifer alis"

Phaeton driving amiss Hyperion's steeds--Met.2.168

3

"by thy winged cap  
And winged heels" Met.1.674-5

"I brought to man the fire



And all its ministrations! My reward  
Hath been the rock and vulture."

Ibidis 291-2.

5

"Say, would thy star like Merope's grow dim  
If thou shouldst wed beneath thee?"

Fasti 4.175-6

"The wheel of Ixion

"Shall torture its victim!" Met.4.461 "Volvitur Ixion etrose

6 "Yon snow-white cloud that sails sublime in ether sequiturque  
Is but the sovereign Zeus, who like a swan fugitque"  
Flies to fair-ankled Leda,"

Met.6.609

6

"Changed like Callisto to a star in heaven?" Fasti 2.153ff

"Like Semele consumed and burnt to ashes?" Met.3.309

6

"Evermore a sound shall be  
In the reeds of Arcady, Met.1.707-8  
Evermore a low lament  
Of unrest and discontent,  
As the story is retold  
Of the nymph so coy and cold,  
Who with frightened feet outran  
The pursuing steps of Pan! Met.1.701ff

6

"The pipe of Pan out of these reeds is made,  
And when he plays upon it to the shepherds Met.1.711ff  
They pity him, so mournful is the sound  
Bethou not coy and cold as Syrinx was."

6

'Tis my brother's voice;  
A sound unwelcome and inopportune  
As was the braying of Silenus' ass,  
Once heard in Cybele's garden."

Fasti 1.433-4; Fasti 5. 342

6

"and thou sittest here  
Like Hercules spinning Omphale's wax,  
And beaten with her sandals."

Her.9.73ff

6

"Naught but Olympian thunders,  
That blasted Titan and Giant,  
Them can uproot and o'erthrow,  
Shaking the earth with their fall"

Met.1.152ff



'Michael Angelo'

'Part First'

"Though Ovid somewhere says that Rome is worthy  
To be the dwelling-place of all the Gods, Trist.1.5.70  
I must be gone from here"

? right?

'Part Third'

"A statue of Persius, holding thus aloft  
In his left hand the head of the Medusa, Met.4.783ff  
And in his right the sword that severed it  
His right foot planted on the lifeless corse;  
His face superb and pitiful, with eyes  
Down-looking on the victim of his vengeance!"

"Down sinks the sun, red as Apollo's quoit, Met.10.183ff  
That, by the envious Zephyr blown aside,  
Struck Hyacinthus dead, and stained the earth  
With his young blood, that blossomed into flowers."

Met.10.210-12.

'Ultima Thule'

Dedication

"We sailed for the Hesperides,  
The land where golden apples grow."  
Met.4.637-8.

A Book Of Sonnets.

'The Poet's Calendar'

March-- "Janus with the double face" Fasti 1.65

'The Descent Of The Muses'

Nine sisters Met.5.255

"the sweet songs of the Pierides" Met.5.302ff

'Heraclitus'

"and the grand  
Osiris, holding in his hand Met.9.693  
The lotus; Isis, crowned and veiled Amor.2.2.25

'The Galaxy'

"Not this I see, nor yet the ancient fable  
Of Phaeton's wild course, that scorched the skies  
Where'er the hoofs of his hot coursers trod" Met.2.298ff



'Sleep'

"As Hermes with his lyre in sleep  
The hundred wakeful eyes of Argus bound;"

Met.1.625

'Morituri Salutamus'

"Tempora labuntur tacitisque senescimus annis,  
Et fugiunt freno non remorante dies." Fast.6.771-2

"Minerva, the inventress of the flute,  
Flung it aside, when she her face surveyed  
Distorted in a fountain as she played;  
The unlucky Marsyas found it, and his fate      Met.6.400ff  
Was one to make the bravest hesitate."

'The Hanging Of The Crane'

"As if fair Ariadne's Crown  
Out of the sky had fallen down;"      Met.8.178f

'The Lighthouse'

"A new Prometheus, chained upon the rock,  
Still grasping in his hand the fire of Jove," Amor.2.16.40

'Emma And Eginhard' "Or Jove descending in a shower of gold  
In the lap of Danae of old" Met.5.610-611

'Pegasus In Pound'

"But they found, upon the greensward  
Where his struggling hoofs had trod,  
Pure and bright, a fountain flowing  
From the foot-marks in the sod." Met.5.256-7

'The Spanish Student'

"Having won that golden fleece, a woman's love"  
Met.7.155-6

'The Goblet Of Life'

"Nor madding drops of Hippocrine" Fast.5.7

Aeneid

'The Masque Of Pandora'

2

"Unclasp the winged sandals from my feet" Aen.4.239

8

"May the Eumenides

Put out their torches and behold us not,  
And fling away their whips of scorpions  
And touch us not." Aen.6.280f



'Prometheus'

"Then the vulture,- the despairing  
Cry of pain on crags Caucasian." Eccl.6.42

'Enceladus'--grounded on Aen.3.578ff.

'Micheel Angelo' Part First

"Parthenope the Siren" G.4.564

"I saw the statue of Laocöon Aen.2.201ff  
Rise from its grave of centuries, like a ghost  
Writhing in pain; and as it tore away  
The knotted serpents from its limbs, I heard,  
Or seemed to hear, the cry of agony  
From its white, parted lips."

Part Second

"To punish him I painted him as Minos  
And leave him there as master of ceremonies  
In the infernal Regions."  
Aen.6.432

"The Sibylline leaves of life  
Grow precious now, when only few remain"  
Aen.3.445ff

Part Third

"The valley of Clitumnus, with its farms  
And snow-white oxen grazing in the shade"  
G.2.146

'Ultima Thule'

G.1.30 "ultima Thule"

'Morituri Salutamur'

"As ancient Priam at the Scaean gate Aen.2.612  
Sat on the walls of Troy in regal state  
With the old men, too old and weak to fight  
To see the embattled hosts, with spear and shield,  
Of Trojans and Achaeans in the field;"

'Hymn To The Night'--"her sable skirts" Aen.5.720

Horace

'Endymion'

"As if Diana, in her dreams, Cynthiae"  
Had dropt her silver bow" C.3.12.12 "celeris spicula

'Drinking Song'--Cf. C.3.21 'To His Jar' and C.3.24 'To Bacchus'.  
the "Falernian" C.1.27.10; 2.3.8; 2.11.20

'The Masque Of Pandora'

"On the sustaining air, nor fear to fall  
Like Icarus" C.2.20.13f



"We cannot fight against Necessity" C.1.35.17ff

3  
"Thou art Hermes,  
Captain of thieves! Hast thou again been stealing  
The heifers of Admetus in the sweet  
Meadows of asphodel?"  
C.1.10.7-10

"And thou, Prometheus, say, hast thou again  
Been stealing fire from Helios' chariot-wheels  
To light thy furnaces?"  
C.1.3.27ff

5

"With useless endeavor,  
Forever, forever,  
Is Sisyphus rolling  
His stone up the mountain!  
Immersed in the fountain,  
Tantalus tastes not  
The water that wastes not!"  
C.2.14.19 "damnatus longi  
Sisyphus laboris"  
Epode 17.68-9  
Erat.1.1.68 "Tantalus a letiris  
sitiens fugienta captet  
flumina"  
Epode 17.66

6

"The snows are driven and drifted,  
Like Tithonus' beard  
Streaming dishevelled and white" C.2.16.30 "Longa Tithonum  
minuit senectus"

'Prometheus'

"Beautiful is the tradition  
Of that flight through heavenly portals,  
The old classic superstition C.1.3.27ff  
Of the theft and the transmission  
Of the fire of the Immortals,"

'Michael Angelo'

Part First

"And Lucrine oysters cradled in their shells;" Epode 2.49

"the Caecuban

That Horace speaks of, under a hundred keys C.2.14.25-6  
Keep safe, until the heir of Posthumus  
Shall stain the pavement with it, make a feast  
Fit for Lucullus" the Lucullus of Ep.1.6.40

Part Third

"the yellow Tiber" C.1.2.13

'Ultima Thule'

On the Title page-"Cum mente nec turpem senectam  
Degere nec cithara carentem" C.1.31.  
19-20



"Ultima Thule! Utmost Isle!

Here in thy harbors for a while

We lower our sails; a while we rest

From the mending endless quest"

For life as a voyage Cf. C<sup>1</sup>2.10.1-4,21-4.

"Thou too, art become as nought" C<sup>1</sup>4.9.33-4 "lividas-Oblivio-  
nes"

'Keramos'

"lovely Helena of Troy" C<sup>1</sup>4.9.16 "Helene Lacaena"

'Monte Cassino'

"Beautiful valley! through-whose verdant meads

The Liris, nurse of reeds and rushes

The river taciturn of classic song!"

C<sup>1</sup>1.31.7-8 "Non rure, quae Liris quieta

Mordet aqua taciturnus annis"

'Tales Of A Wayside Inn'

Interlude

"That like the sword of Damocles C<sup>1</sup>3.1.17f

Above his head hung blank and bare,

Suspended by a single hair"

Interlude

"But quoted Horace, where he sings

The dire necessity of things,

That drives into the roofs sublime

Of new-built houses of the great

The adamantine nails of Fate:" C<sup>1</sup>1.35.17ff

'Hymn To The Night'

"Orestes-like I breathe this prayer!"

Sat. 2.3.133

Catullus

'Endymion'

"On such a tranquil night as this,

She wole Endymion with a kiss,

When, sleeping in the grove,

Hedreamed not of her love."

C<sup>1</sup>66.5-6

'Drinking Song'

"Round about him, fair Bacchantes,

Bearing cymbals, flutes, and thyrses," C<sup>1</sup>64.255-6

Cicero

'Sonnet - Keats'

"The young Endymion sleeps Endymion's sleep" De Fin. 5.20



Lucretius

'Michael Angelo'

Dedication

"Nothing that is shall perish utterly,  
But perish only to revive again  
In other forms, as clouds restore in rain  
The exhalations of the land and sea."

2.999ff; 5.257ff

Juvenal

'Masque Of Pandora'

2

"Forth I launch  
On the sustaining air, nor fear to fall  
Like Icarus" Sat.1.54:  
"Et mare percussus puero fabrumque volantem"

'Monte Casino'

"There is Aquinum, the old Volscian town,  
Where Juvenal was born, whose lurid light Sat.3.319"two--  
Still hovers o'er his birth-place like the crown Aquino"  
Of splendor seen o'er cities in the night."

Claudian

'The Monk Of Casal-Maggiore'

"Like Claudian's Old Man of Verona here  
Measure by fruits the slow, revolving year"



Engrossing problems of the time absorbed Whittier's mind. A few classic allusions occur in some of his minor poems:

'The Demon Of The Study'

"No runner of errands like Ariel  
From lips as the lips of Hylas sweet"

for the beauty of Hylas cf. Mart. Epig. 9.25  
Orestes haunted by the furies-Hor. Sat. 2.3.133ff

'Astraea'

"Toward the age of gold  
The new Saturnian lies!"

Vergil, E. 6.41; Ov. Met. 1.89ff

'The Panorama'

"Or Circe's victim feeding on all four!"  
Ov. Met. 14.302ff

"Though to the soul's deep toccin "ature joins  
The warning whisper of her Orphic pines."  
Cf. C. 1.12.7-8 (Horace)

'Our Ride'

"No icy kiss of Dian mocks  
The youth beside it sleeping"

Catull. C. 66.5! Diana and Endymion;

his sleep, Cic. De Fin. 5.20; Mart. Epig. 10.4 "dormitor  
Endymion"

'The New Year'

the Seasons-Hor. C. 4.7.9-12.

'To Massachusetts'

"Fling abroad thy scrolls of Freedom!  
Speed them onward far and fast!  
Over hill and valley speed them,  
Like the Sybil's on the blast!"  
Verg. Aen. 3.448f

'Randolph Of Roanoke'

"Oh, Mother Earth! upon thy lap  
Thy weary ones receiving"  
Lucr. 1.251

'Tp-.'

"Turning, with a power like Midas,  
All things into gold." Ov. Met. 11.100ff  
"mother Nature's breast" Lucr. 1.251

'Lines'

"Eyes of light and lips of roses,  
Such as Hylas wore-"

Mart. Epig. 3.19. "Pulcher Hylas"



(1051)

The poems of Bayard Taylor, a poet of Quaker descent like Whittier but second-rate and from the Middle States- are influenced by the classics:

'Sylvan Spirits'

allusion to the contest between Pan and Apollo on Tmolus hill. Ov. Met. 11.153ff.

The Picture of St. John'

1.53 "And I went forward, consecrated, blest,  
And garlanded like some returning Faun  
From Pan's green revels in the woodland's breast."  
Ov. Met. 11.146-7 "silvas et rura colebat,  
Panaque montanis habitantem semper in antris."

'Epicedium'

"The sighing west-wind call,  
Their withered petals, even as tears, to bear,  
And, like a Niobe of air,  
Upon his sea-side grave to let them fall."  
Niobe's tears, Ov. Met. 6.310ff

L'envoi'

"Breathing profounder calm from the dark Dodona's oak-trees"  
Ov. Met. 7.623

'Taurus'

"When thou possessed with Jove,  
Bore sweet Europa's garlands on thy brow,  
And stole her from the green Sicilian plain"  
Ov. Met. 2.850ff

'Icarus'

"False Minos now may knit his baffled brows,  
And in the labyrinth by thee devised  
His brutish horns in angry search may toss  
The Minotaur"  
Ov. Met. 8.155ff

"Take thou thy way between the cloud and wave  
O Daedalus, my father, steering forth Met. 8.183ff  
To friendly Samos, or the Carian shore.  
But me the space of the upper heaven  
Attract, the height, the freedom, and the joy."

"My loins are stung with drops of molten wax!-  
Al!ai! my ruined vans!-I fall! I die!"

Met. 8.225ff



Horace

'The Picture of St. John'

- 3.9 "Six summers more, and then, as Ganymedes,  
Thy rosy limbs against the dark-blue sky  
Shall press the eagle's plumage as he speeds; "  
C.4.4.1-4

'Odes-Gaethe'

- "And Cypris, poised on her dove-drawn car!" (doves, Ov. Amor. 1.2.23)  
C.1.311

Like Horace, C.2.19 and C.3.25 Bayard Taylor wrote several songs in praise of wine. His 'Bacchic Ode' mentions the Falernian and Chian (Hor. Sat. 2.3.115).

The "glassy Bandusian fountain" mentioned in another poem refers to Horace, C.3.13.1.

Propertius

For the poem Hylas, cf. Propertius El.1.20

'The Picture of St. John'

- 4  
3.9 Allusion to the beauty of Hylas, Prop. El.1.20.52

'Home Pastorals'

- 4 Hylas seized by the nymph-Prop. El.1.20.48

Catullus

'Home Pastorals'

- 3 "Ariadnean Naxos" C.64.52ff (Díaa)  
(Ov. Fast. 3.460 Gnosida)

Cicero

'A Bacchic Ode'

- "Rich and free  
To my thirsting soul will the goblet be,  
Poured by the Hebe, Poesy"  
Tusc. Disput. 1.26.65

Apuleius

'The Picture of St. John'

- 1.6 "The gauzy wings some Psyche-fancy taught Apuleius  
To flutter" Psyche, Met. 4.28-6.24

'Home Pastorals'

- 8 "Hours-clothed with rosier bodies" Met. 6.24 Horae rosae



In Oliver Wendall Holmes master of society verse, strains of didactic thought, Augustan sonority and neatness of versification are to be found. Classic allusions:

Ovid

|Poetry: A Metrical Essay (Aug. 1836)

"the rosy-fingered hours" Fast. 5.217 "incinctae vestibus Horae"; ApuL. Met. 6.24 "Horae rosis"

"Circe's garden and Calypso's isle"  
Met. 14.247ff

"His fancy, hovering round her guarded tower Amor! 2.19.28  
Rained through its bars like Danae's golden shower " Met. 6.113  
"He dreamed of beauty, lo, amidst his dream,  
Narcissus, mirrored in the breathless stream" Met. 3.416ff  
And night's chaste empress, in her bridal play,  
Laughed through the foliage where Endymion lay;" Ep. 17(18).61  
ff

|A Modest Request'

"Thus great Achilles, who had shown his zeal  
In healing wounds, died of a wounded heel;"  
Fast. 5.397ff; Met. 13.606

|The Ballad Of The Oysterman'

"I read it in the story book, that, for to kiss his dear,  
Leander swam the Hellespont, and I will swim thither." Ep. 17. (18).

|After A Lecture On Keats'

"The God of music gave thee birth  
Called from the crimson spotted earth,  
Where, sobbing his young life away,  
His own fair Hyacinthus lay. Met. 10.212ff  
The hyacinth my garden gave  
Shall lie upon that Roman grave!"

|A Poem For The Meeting Of The American Medical Assoc. at N.Y. May 5. 1853

"That such as you know who I mean-  
Distinguished for their-what d'ye call 'em-  
Should bring the dews of Hippocrene, Fast. 5.7  
To sprinkle on the faces solemn."

'Contentment'

"Not long for Midas golden touch" Met. 11.118-9

|Winter-Clouds and Star-Drifts'

"Unchanging as the belt Orion wears"  
hunter, Met. 8.207  
"seven starred Crown" Met. 8.178 (Ariadne, ?



"A new-born Dian calls for silver shrines      Ep.17(18).71  
And Egypt's holiest symbol is our own.  
The sign we worship as did they of old  
When Isis and Osiris ruled the world"  
Met.9.773ff,693f.

|The First Fan|

"Pale proserpine came groping round,  
Her pupils dreadfully dilated  
With too much living underground,-  
A residence quite overrated;"  
Met.5.507,569

'Poem(For The Two Hundred and Fiftieth Anniversary Of The Founding  
of Harvard College)

"Lips that betray their wisdom ere they speak  
In tones like answers from Dodona's grove"! Met.7.623

Horace

|The Dilemma'

"Now by the blessed Paphian queen"

'Poetry: A Metrical Essay (Aug.1836) - "The fabled valleys and Elysian isles"  
|A Modest Request'      C.1.30.1  
Epode 16.42

"No Alpine needle, with its climbing spire,  
Brings down for mortals the Promethean fire"

C.113.27-8

|Agnes!'

"But Fate, who rules to blight or bliss,  
Can lead us where she will!"

C.1.35.1-4

|Contentment'

"Thus humble let me live and die,  
Nor long for Midas' golden touch;  
If Heaven more generous gifts deny,  
I shall not miss them much,-  
Too grateful for the blessing lent  
Of simple tastes and mind content."

Cf. C.2.10.5ff; C.3.16.29ff; C.3.34.49-56.

|Wind, Clouds And Star-Drifts' | "I shall be reckoned with the undying dead  
My name emblazoned on the fiery arch,  
Unfading till the stars themselves shall fade  
G.C. 9.30.

"while the god of eloquence

7. (Hermes of ancient days, but now disguised, C.1.10.1ff  
In sable vestments? with that other god C.1.24.18  
Somnus, the son of Erebus and Nox,  
Fights in unequal contest for our souls;



"The baying of the triple-throated hound;"  
C.2.19.31-2"trilingui-Ōre"

"The lovely Goddess born of ocean's foam"  
C.4.11.15

'The First Fan'

"The lady of a thousand loves"  
Cf. C.1.19.1 "Mater saeva Cupidinum"

'The School-Boy'

"A new Prometheus tips our wands with fire, C.1.3.27-8  
A mightier Orpheus strains the whispering wire"

'The Broken Circle'

"A silent Orpheus wrought the charm  
From riven rocks their spoil to bring;"  
C.1.12.7ff

'Poem For The Two Hundred and Fiftieth Anniversary Of The Founding  
of Harvard College.

"While Hope, the Siren, sings her sweetest strain  
Non omnis moriar is the proud refrain." C.3.30.6

'Poem For The Dedication of The Fountain at Stratford On-Avon'

"Nor glassy stream Bandusia's fountain pours, C.3.13.1  
Vergil

'Poetry; A Metrical Essay (Aug. 1836)'

Allusion to Amaryllis. E.1.5

"But once again from their Aeolian cave  
The winds of Genius wandered on the wave."  
epithet from Aen.1.52ff

"Long ere the Iris of the Muses threw  
On every leaf its own celestial hue;"  
Iris, Aen.4.700ff

"Unschool'd by Faith, who with his angel tread,  
Leads through the labyrinth with a single thread,"  
Cf. Aen.6.27-30

"Bellona swept the crimson field, Aen.7.319  
And blue-eyed Pallas shook her Gorgon shield"  
Aen.8.435

'A Modest Request'

"For thee her inmost Arethusa flows" Aen.3.696f



"The mad Briareus of disunion rise"

-Aen, 6.1287

"The Chambered Nautilus"

"From thy dead lips a clearer note is born  
Than ever Triton blew from wreathed horn"

Aen:10.209

"Spring Has Come"

"Pink as Aurora's finger tips" Aen:6.535.

"Poem For The Two Hundred And Fiftieth Anniversary Of The Founding  
Of Harvard College"

"So Mantua's bard foretold the coming day  
Ere Bethlehem's infant in the manger lay;"

Ecl.4

"How The Old Horse Won The Bet"

"And whirls with him that clinging boy  
Like Hector round the walls of Troy!"

AAen.1.483

Catullus

Poetry: A Metrical Essay Aug:1836

"And ocean dimpled, as the languid swell  
Kissed the red lip of Cytherea's shell"

C.36.11 "O caeruleo creata ponto"

"A Song Of Other Days"

"With bacchant dance and choral hymn  
Return the nymphs of old!"

C:64.255, the bacchic rites

"Wind, Clouds And Star Drifts"

"The spangled stream of Berenice's hair"

C:66.7-9

"The First Fan"

Allusion to "Roman Lesbia's sparrow" C:2 and 3  
Lucretius

"A Modest Request"

"But what is stable in this world below?  
Medio e fonte, - Virtue has his faults,-  
The clearest fountains taste of Epsom salts;"

4.1133-4 "medio de fonte leporum

surgit amari aliquid"

"The Ploughman"

"gracious mother" 1.251 "matris terrae"

Cicero

"A Ballad Of The Boston Tea-Party"

"No! never such a draught was poured

*Since Kate served rich nectar* "True, Distast: 1.26."



Lowell

Holmes in the 'One Hoss Shay' and James Russell Lowell in the 'Biglow Papers' continued satire in its best form. Lowell a man of wide culture composed a few poems on classical subjects- 'Prometheus', 'The Shepherd Of King Admetus', 'Eurydice', 'Hebe', 'Endymion' and alluded to a few myths in other poems..

Ovid

'Prometheus'

"The Bear, that prowled all night about the fold  
Of the North star, hath shrunk into his den" Fasti 2.153ff

"And now bright Lucifer grows less and less,  
Into the heaven's blue quiet deep withdrawn."  
Lucifer Trist.3.5.55-6

"thy ravening bird" ibidis 292

"He who hurled down the monstrous Titan brood  
Blinded with lightnings, with rough thunders stunned,  
Is weaker than a simple human thought."

Story of the giants Met.11.152ff

"the fabled laurel" Met.1.559

'Columbas'

"As Ganymede by the eagle was snatched up

From the gross sod to Jove's cupbearer" Met.10.155ff

*"Leander rose from the sea, floating at his feet" Ars Amat.2.249-50*

'The Shepherd Of King Admetus' - Ars Amat.2.239 Apollo mentioned

as a servant to Admetus. Jupiter sentenced him to serve a year among mortals as a punishment for shooting his arrow at the Cyclopes who had made the thunderbolt which Jupiter in answer to Pluto's prayer sent to strike Aesculapius who succeeded in restoring Hippolytus to life.

'Hebe'

"I saw the brimmed bowl in her grasp;  
Thrilling with godhead."

Hebe, Met.9.400

'The Oak'

"Make me the least of thy Dodona grove" Met.7.623

'Eurydice'

"Could venture for the golden fleece" Met.7.150  
And dragon-watched Hesperides" Met.4.647



'A Fable For Critics'

"Phoebus, sitting one day in a laurel tree's shade,  
Was reminded of Daphne, of whom it was made,  
For the god being one day too warm in his wooing  
She took to the tree to escape his pursuing;"  
Met.1.540ff

'Pictures From Appledore'

"a sigh  
Such as Andromeda might have heard  
And fancied the huge sea, beast unseen Met.4.715  
Turning in sleep"

'Gold Egg, A Dream Fantasy'

"I saw how Zeus was lodged once more .  
By Baucis and by Philemon" Met.8.637ff

*(A Familiar Epistle To A Friend - "I was an old couple says the poet.  
"The Cathedral" "wards" of Bacchus that lodged the gods and did not know it  
Met 3.669 Met 8.637ff.*  
"Ovid in Pontus, puling for his Rome" Trist:3.12

'Endymion' *From moon - "juice wrung by Thessalian witch  
enchanted herbs" Met 7.268ff*

"In dreams I see her lay the goddess down  
With bow and quiver, and her crescent-crown Met.3.166  
Flicker and fade away to dull eclipse  
As down to mine she deigns her longed for lips;  
And as her neck my happy arms enfold, Ep. (18.)61ff mentions  
Flooded and lusted with her loosened gold, Cynthia's descent  
She whispers words each sweeter than a kiss;  
Then, wakened with the shock of sudden bliss,  
My arms are empty, my awakener fled,  
And, silent in the silent sky o'erhead  
But coldly as on ice-plated snow, she gleams  
Herself the mother and the child of dreams."

'Phoebe'

"Phoebe! it calls and calls again  
And Ovid could he but have heard,  
Had hung a legendary pain Met.6.668 Philomela  
About the memory of the bird"  
(Cf, Emathides Met.5.671ff, Alcyoné Met.11.746, Memnonides  
Met.13.618)

"Like Progue, did it feel the stress Progue Met.6.669  
And coil of the prevailing words  
Close round its being, and compress  
Man's ampler nature to a bird's?"

'Under The October Maples'

"For feet less argentine  
Than Dian's own or thine Ep.18.71



*When we have sat by rocks framing mangle  
and watched the waves leap roaring off the rocks.  
If a young leander and his hero had, etc.  
Saying from Orestes to the Horace other shore, Ep. 18. 125 ff.*

'Prometheus'

"Yes, I am that Prometheus who brought down  
The light to man"

C.1.3.27f

"Oblivion far lovelier than this peak, C.4.9.33-4  
Behold thy destiny"

'The Shepherd Of King Admetus'

"Upon an empty tortoise shell  
He stretched some chord and drew C. 3.11.3 "Tuque testudo  
Music that made men's bosom swell resonare septem  
Fearless or brimmed their eyes with dew" Callida nervis"

'To The Past'

"Here, mid the bleak waves of our strife and care,  
Float the green Fortunate Isles" Epode 16.41ff

'A Fable For Critics'

"Just reflect, if you please, how 'tis said by Horatius,  
That Maeonides nods now and then by gracious"

*A.P. 359 "bonus dormitat Homerus"*  
*"All saddled and bridled stood Pegasus waiting" C. 4.11.26-7 "Alas - Pegasus"*  
'Finding of The Lyre'---C.1.10.6 mention Mercury as parent of the lyre

'A Winter Evening Hymn To My Fire'

"Thee, from thy father stolen and bound  
To serve in Vulcan's clangorous smithy C.1.4.7-8  
Prometheus (primal Yankee) found C.1.3.27ff  
And when he had tampered with thee,  
(Too confiding little maid)  
In a reed's precarious hollow  
To our frozen earth conveyed"

'Commencement Ode'

"Shakes all the pillared state with shock of men"

C.1.35.14 "Stantem columnam"

"Virtue treads paths that end not in the grave"  
C.3.2.22 "Virtus recludens immeritis mori  
Caelum negata temptat iter via"



'Endymion'

"lest I lose a bliss  
That makes me dream Tithonus fortune mine"  
C.1.28.8 "Tithonusque remotus in auras"  
"Goddess triform" C.3.22.4 "Diva triformis"

2.19

Aeneid

'A Legend Of Brittany' - "Triton--his shell" Aen.10.209

'Prometheus'

"Endless despair shall be thy Caucasus,  
And memory thy vulture"

Ecl.6.42

"Mountain on mountain, as the Titans erst,  
My brethren, scaling the high seat of Jove,  
Heaved Pelion upon Ossa's shoulders broad  
In vain emprise."

G.1.280ff

'Columbus' - "some writhed oak, the wood's Laocoon" Aen.2.220ff  
'The Present Crisis'

"Slavery, the earth-born Cyclops, fellest  
of the giant brood" Aen.3.641ff

'Eurydice'

"Eurydice, Eurydice  
No gloomier Orcus swallows thee      Orcus G.4.502  
Than the unclouded sunset's glow"

Story of Eurydice, G.4.471ff

'A Fable For Critics' - Allusion to Eurydice waiting for the first gleam  
'An Ode For July Fourth 1876'      of Orpheus G.4.486

"Not armed like Pallas" Aen.8.435

"Erect she flamed in mail of sun-wove gold  
Penthesilea's self for battle dight"

Aen.1.490-1

'On Planting A Tree'

"May even his shade by Charon ferried" Aen.6.326

'Letter From Boston' - Catullus

'A Familiar Epistle To A Friend'

*allusion to Theseus waging war against the Minotaur  
to whom the best blood of Athens was sacrificed*  
C.64.78 ff.

"With cymbals' clang and pards to draw him,  
Divine as Ariadne saw him"

C.64.252-3



'Endymion'

"My Goddess sinks; round Latmos' darkening brow  
Trembles the parting of her presence now,"

"Take mortal shape" C.66.5-6 Trivia's meeting with the  
Latmian shepherd.

Lucretius

"It would blow as the obstinate breeze did when by a  
Like decree of her father died Iphigenia;"

1184-100

(In the myth of Ovid Met.12.24-35 a stag is substituted

12.24)

Cicero

'Hebe'

"I saw the brimmed bowl in her grasp,  
Thrilling with godhead"

Tusc. Disput.1.26.65 "Juventate pocula  
ministrante"

'An Indian-summer Reverie'

"with her nectar Hebe"fills  
The bowl between me and the distant hills"

Tusc. Disput.1.26.65



Allusions to Latin myths are found in the works of William Wetmore Story, a New England poet, whose poems were first published in 1847:

Prometheus

"Strike me with thy lightnings, Jove!  
With thy thunders shake the heavens above!  
From my rock I still will cry,  
To thy tyrant throne on high,  
To Thee, and all thy power and might,  
I, Prometheus, defy!

I have shorn thee of thy light, - Hor. C. 1.3.27ff  
Me, the low and earthly born,  
With thy lightnings thou mayst smite,  
But thou canst not scorn!

Shallow is thy majesty,  
All thy boasted strength is vain!  
I have found the master key,  
And the sons of earth are free!"

"What though the ravening vulture daily tears  
This quivering liver with his bloody beak, - Ov. Ib. 1.3.291f  
What though, where rock-ribbed Caucasus uprears  
Into mid-air its bleak and barren peak,  
In chains, which fester in my flesh, I lie,  
And helpless writhe in human agony, -  
Think'st thou I entertain or doubts or fears?  
Think'st thou, that I, with coward heart, shall flee,  
because, at once, I cannot shape my destiny?  
The spirit can defy thy might,  
It knoweth not the tooth of pain,  
On Thoughts wide wings it takes its flight  
Out of the Present's dark domain;  
And in the fathomless blue night,  
From out its starry infinite,  
Hope promises immortal gain.  
The sounding ocean far beneath me roaring,  
Shouts upward - Earth is free!"

Sonnet, Clytie - Cf. Sonnet. 4.256ff

Sappho -

"Curses on her who stole my love!  
Curses, Lesbos, light on thee!  
False to her, oh! Phaon prove  
As to me.

There is the necklace once he gave;  
Take it false and changeful sea!

There is the harp for thy treacherous wave!

Now take me! - Cf. Ov. Ep. Sappho Phaon 180ff

Pan In Love --- "I'll tell you tales that no one knows;

Of what the pines talk in the summer nights,

"When far above you hear them murmuring," Catull. C. 4.12



The poems of Richard Henry Stoddard a poet of the  
Middle states contain a few classic references!

### Hymn To Flora

"O Flora! sweetest Flora, Goddess bright,  
Impersonation of selectest things,  
The soul and spirit of a thousand Springs,  
Bodied in all their loveliness and light,  
A delicate creation of the mind,  
Fashioned in its divinest, daintiest mould,  
In the bright Age of Gold,  
Before the world was wholly lost and blind,  
But saw and entertained with thankful heart  
The gods as guests, O Flora! Goddess dear,  
Immaculate, immortal as thou art,  
Thou wert a maiden once, like any here."  
Cf. Fasti 5.195ff "Chloris eram, quae Flora  
voco.---

"Sweet are thy duties there,  
In those bright regions of sren'er air.  
Sometimes to wreath imperial Juno's tresses,  
That cluster round her brow like beams of light;  
Or Cytherea's, with bosom bare and white,  
Melting to meet Adonis's caresses,  
When he lies in his death-sleep, stark and cold;  
Cytherea, Met. 10.717; death of  
Adonis, Met. 10.721ff  
And oft with Hebe and with Ganymede  
Cic. Tu Sc. Disput. 1.26.65  
Stooping in dew, a task by Jove descried"

### Ode

"Pale in her fading bowers the Summer stands,  
Like a new Niobe with clasped hands,  
Silent above the flowers, her children lost,  
Slain by the arrows of the early frost."  
Niobe, Met. 6.195-312



Clarence Edmund Stedman, a poet of the Middle States appropriates the myth of Pan in an amusing poem-'Pan in Wall Street'! In 'The Diamond Wedding', Ovid is referred to:

"So have we read in classic Ovid,  
How Hero watched for her beloved,  
Impassioned youth, Leander" Ep:18(19).

Cupid and Psyche are alluded to in an 'Ode To Pastoral Romance':

"Then Cupid and fair Psyche breathed their vows,-  
He with the feathered darts and bow unstrung,  
And garlands on his brows;

She folding gently to her bosom doves  
Snow-white, forever, as their mistress, young;  
And, as they sighed together, peerless Joy  
Enwreathed the maiden and the raptured boy"

Apul. Met. 6.24 "sic rite Psyche conuenit  
in manum Cupidinis, et nascitur illis maturo  
partu filia quam Voluptatem nominamus."

John Geoffrey Baxe, a New England poet whose poems appeared in 1859 is the author of travesties on Icarus (Ov. Met. 8.195ff), Pyramus and Thisbe (Ov. Met. 4.55ff), The Choice of King Midas (Ov. Met. 11.195ff), Phaeton (Met. 2.56ff), Polyphemus And Ulysses (Verg. Aen. 3.613ff; "As large (as Virgil says) "as the disk of the sun"-Aen. 3.637 in reference to the giant's one eye), Orpheus and Eurydice (Ov. Met. 10.1-63), Jupiter and Danae (Ov. Met. 6.113). The myth on which the poem 'Hercules Spinning' is founded, Ovid, Her. 9.54ff relates; Her 73ff:

"Inter Ioniacas calathum tenuisse puellas  
Diceris et dominae pertimuisse minas!  
Non fugis, Alcide, victricem mille laborum  
Rasilibus calathis inposuisse manum  
Crassaque robusto deducis pollice fila  
Aequaque formosae pensa rependis srae!  
A! quotiens, digitis dum torques stamina duris:  
Praevalidae fusos commimere manus!"

'The Vanity Of Human Wishes' is founded on the story of Tarpelia referred to in Ov. Met. 14.776-7! 'The Chorus of The Dryads' alludes to the fate of Syrinx-Ov. Met. 11.705 f! Allusions to Horace:

Nil Admirari

"When Horace in Vendusian groves  
Was scribbling wit or sipping "Massic",  
Or singing those delicious loves  
Which after ages reckon classic,  
He wrote one day-'twas no vagary-  
These famous words:-Nil admirari! Ep:1.6.1

### Progress

"Though Flaccus fret; and warningly advise



That "middling verses gods and men despise!" A.P. 1372  
Yet will he sing, to Yankee license true -3.  
In spite of Horace and "Minerva" too! "

Allusions to Catullus:

The Maiden To The Moon

"O Moon!-you know,  
A long time ago  
You left the sky and descended below,  
Of a Summer's night,  
By your own sweet light,  
To meet your Endymion on Catmos height!"  
C'66'5-6

To Lesbia

"Give me kisses! Do not stay,  
Counting in that careless way!  
All the coins your lips can print  
Never will exhaust the mint!

Kiss me, then,  
Every moment-and again!

Give me kisses! Do not stop,  
Measuring nectar by the drop,  
Though to millions they amount,  
They will never drain the fount!

Kiss me then,  
Every moment-and again!

Give me kisses! All is waste  
Save the luxury we taste;  
And for kissing, -kisses live  
Only when we take or give

Kiss me, then,  
Every moment-and again!" etc Cf' C:5

The titles of two of Edward Rowland Sill's poems  
from the Latin: "Carpe Diem" (Hor. O. 1.11.8) and "Quem Metui  
Moritura" (Verg. Aen. 4.604)!

Among the imitations of Eugene Field: appear -  
Vergil, E. 1 and Catullus C. 5:

Catullus To Lesbia.

"Come, my Lesbia, no repining,  
Let us love while yet we may!  
Suns go on forever shining;  
But when we have had our day,  
Sleep perpetual shall o'ertake us,  
And no morrow's dawn awake us!

Come, in yonder nook reclining,  
Where the honeysuckle climbs,  
Let us kiss a thousand times!



And turned men's hearts from beastial loves,  
From brutal force and savage wrongs;  
Amphion, too, and on his lyre  
Made such sweet music all the day  
That rocks, instinct with warm desire,  
Pursued him in his glorious way!

I love the lyric muse!  
Old Homer, sung unto the lyre; --  
Tyrtaeus, too in ancient days;  
Still warmed by their immortal fire,  
How doth our patriot spirit blaze!  
The oracle, when questioned, sings;  
So our first steps in life are taught!  
In verse we soothe the pride of kings,  
In verse the drama has been wrought!

I love the lyric muse!  
Be not ashamed, O noble friend,  
In honest gratitude to pay  
Thy homage to the gods that send  
This boon to charm all ill away!  
With solemn tenderness revere!  
This voiceful glory as a shrine  
Wherein the quickened heart may hear  
The counsels of a voice divine!"

'A Roman Winter-Piece' (C 1.9), 'To His Lute' (C 1.32), 'To Peuceonoe' (C 4.10), 'To Ligurinus' (C 4.10);

#### The Happy Isles (Epode 16.41)

"Oh, come with me to the happy isles  
In the golden haze off yonder,  
Where the song of the sun-kissed breeze  
beguiles  
And the ocean loves to wander.

Fragrant the vines that mantle those hills,  
Proudly the fig rejoices,  
Merrily dance the virgin rills,  
Blending their myriad voices!

Our herds shall suffer no evil there,  
But peacefully feed and rest them;  
Never thereto shall prowling bear  
Or serpent come to molest them!

Neither shall Eurys, wanton bold,  
Nor feverish drought distress us,  
But he that compasseth heat and cold  
Shall temper them both to bless us!

That is the ideal of the poet.



And if they shall prove too few, dear,  
When they're kissed we'll start anew, dear!

And should any chance to see us,  
Goodness! how they'll agonize!  
How they'll wish that they could be us,  
Kissing in such liberal wise!  
Never mind their envious whining;  
Come, my Lesbia, no repining!"

In 'Echoes From The Sabine Farm' by Eugene and Roswell  
Martin Field the dedication to Miller Gray is as follows:

"Come, dear old friend, and with us twain  
To calm Digentian groves repair;  
The turtle coos his sweet refrain  
And posies are a-blooming there;  
And there the romping Sabine girls  
Bind myrtle in their lustrous curls!

I know a certain ilex-tree  
Whence leaps a fountain cool and clear!  
Its voices summon you and me;  
Come, let us haste to share its cheer!  
Methinks the rapturous song it sings  
Should woo our thoughts from mortal things!

But, good old friend, I charge thee well,  
Watch thou my brother all the while,  
Let some fair Lydia cast her spell of C! 1.13  
Round him unschooled in female guile!  
The damsels have no charm for me;  
Guard thou that brother, -I'-e guard thee!

And, lo, sweet friend! behold this cup,  
Round which the garlands interwine;  
With Massic it is foaming up, C! 3.21  
And we would drink to thee and thine!  
And of the draught thou shalt partake,  
Who lov'st us for our father's sake!

Hark you! from yonder Sabine farm  
Echo the songs of long ago,  
With power to soothe and grace to charm  
What ill humanity may know;  
With that sweet music in the air,  
'Tis Love and Summer everywhere!

So, though no grief consumes our lot  
(Since all our lives have been discreet),  
Come, in this consecrated spot,  
Let's see if pagan cheer be sweet  
Now, then, the songs; but first, more wine!  
The gods be with you, friends of mine!"



The imitations are: 'An Invitation To Maecenas' (C 3.29); 'To The Fountain, O Pandusia' C 3.13:

O Fountain of Pandusia!

Whence crystal waters flow,  
With garlands gay and wine I'll pay  
The sacrifice I owe;  
A sportive kid with budding horns  
I have, whose crimson blood  
Anon shall dye and sanctify  
Thy cool and babbling flood!

O fountain of Pandusia!

The Dog-star's hatefull spell  
No evil brings into the springs  
That from thy bosom well;  
Here oxen, wearied by the plow,  
The roving cattle here  
Hasten in quest of certain rest,  
And quaff thy gracious cheer!

O fountain of Pandusia!

Ennobled shalt thou be,  
For I shall sing the joys that spring  
Beneath yon ilex-tree!  
Yes, fountain of Pandusia,  
Posterity shall know  
The cooling brooks that from thy nooks  
Singing and dancing go!"

'The Preference Declared' (C 1.38), 'A Tardy Apology' (Epode 14), 'Quitting Again' (C 3.26), 'Sailor And Shade' (C 1.28), 'Let Us Have Peace' (C 1.27), 'To Quintus Delius' (C 2.3), 'To Aristius Fuscus' (C 1.22), 'To Albius Tibullus' (C 1.33);

Fame Against Riches (A P 323)

"The Greeks had genius, - 'twas a gift  
The Muse vouchsafed in glorious measure;  
The boon of Fame they made their aim  
And prized above all worldly treasure!

But we, how do we train our youth?

Not in the arts that are immortal,

But in the greed for gains that speed

From him who stands at Death's dark portal.

Ah, when this slavish love of gold

Once binds the soul in greasy fetters,

How prostrate lies, how droops and dies

The great, the noble cause of letters!"

The Lyric Muse (A P 301)

"I love the lyric muse!

For when mankind ran wild in groves

Came holy Orpheus with his songs



There no vandal foot has trod  
 And the pirate hordes that wander  
 Shall never profane the sacred sod  
 Of those beautiful isles out yonder!

Never a spell shall blight our vines  
 Nor Sirius blaze above us,  
 But you and I shall drink our wines  
 And sing to the loved that love us!

So come with me where Fortune smiles  
 And the gods invite devotion,-  
 Oh, come with me to the Happy Isles  
 In the haze of that far-off ocean!"

'Consistency' (A.P.), 'To Mistress Pyrrha' (C.1.5), 'To Melpomene' (C.3.30), 'To Maecenas' (C.1.20), 'The Reconciliation' (C.3.9), 'To Lydia' (C.1.13), 'To Quintius Hirpinus' (C.2.2); C.1.18; 'An Ode To Fortune' (C.1.35), 'To A Jar Of Mine' (C.3.21), 'To Pomponius Varus' (C.2.7), 'The Poet's Metamorphosis' (C.2.20), 'To Venus' (C.1.30); Epode 6; 'To Lydia' (C.1.8), Most of the imitations are free and easy as in the paraphrases of C.1.23:

"But, Chloe, you're no infant thing  
 That should esteem a man an ogre;  
 Let go your mother's apron-string  
 And pin your faith upon a toga!"  
 (in paraphrase 2)

Roswell Field contributes many of the odes not appropriated by Eugene Field among them-'In The Springtime' (C.1.4), 'To Leuconoe' (C.1.11), 'The Ship Of State' (C.1.14), 'To Postumus' (C.2.14), 'To Diana' (C.3.22), 'A Roman Winterpiece' (C.1.9), and 'To The Fount of Pandusia' (C.3.13) follow the original closely.

Of the imitations of Horace by John Osborne Sargent made as a recreation during the last decade of his life, Oliver Wendell Holmes says in the introduction: "That classic writer (Horace) was always a favorite of the learned. The perfection of his style, the admirable truth and discrimination of his critical judgment, the charming companionable familiarity of his Odes, the thoroughly human feeling which pervades them, qualified by the by the sensitive fastidiousness inseparable from the highest cultivation, - fit him for the scholar's intimate and the student's guide. Few could appreciate these excellences so fully as Mr. Sargent. He assimilated all that was most characteristic and captivating in this delicious writer, whose fascination surpasses that of poets of far loftier pretensions. Virgil has been the object of an admiration amounting almost to worship, but he will often be found on the shelf, while Horace lies on the student's table, next his hand." Sargent says:

"He who would echo Horace" lays  
 Aspires to an Icarian fame;  
 And borne on waken wing's essays  
 A flight - may give some sea a name.



My fate perchance! But as I write  
I see through Time's reverted glass,  
In fleckered mists of shade and light  
The phantoms of the ages past.

My fate perchance! But as I write  
I see through Time's reverted glass,  
In fleckered mists of shade and light,  
The phantoms of the ages past!

I see an infant, tired with play,  
Sleep sweetly in Apulia's wild, C13.4.9-12  
And doves bring myrtle leaves and bay  
To cover the courageous child

A stripling walks the streets of Rome,  
With slate and satchel on his arm; Sat:1.6.74ff  
His life abroad, his ways at home, Sat:1.6.64  
A loving father's care and charm

Fulfilment of his boyhood's dream,  
Greece welcomes now the freedman's son: Sat:1.6  
He haunts the groves of Academe, Ep:2:2.43-5 6  
And quaffs the springs of Helicon

Light of the World! the central seat  
Of wit and wisdom, art and lore,-  
In Athens patriot exiles meet  
Where bards and sages met before.

No athlete, and no warrior he,  
With Brutus on Philippi's field, Ep.3.3.46ff  
The darling of Melpomene, C13.30.16  
Not bravely, throws away his shield.

Her fleets dispersed and tempest-tost,  
Her armies crushed, their leaders slain,-  
Now is the great Republic lost,  
Lost never to revive again!

The Julian star ascends the sky,  
It shines on groups of learned men,  
Law clips the wings of Liberty,  
And Horace wields the Empire's pen:

Names, only names!-the brilliant throng  
That crowd the poet's pictured page;  
Still lives in his imperial song  
The soul of the Augustan age!

No longer through the Sacred Way  
The pontiffs lead the vestal train;  
Thrones crumble, dynasties decay,  
Of Alaric born, or Charlemagne:-



Saints, Soldiers, Presbyters, and Popes,  
In legions rise and disappear,  
And Bards with glowing horoscopes  
Oblivion garners year by year;

But on strong wing, through upper air,-  
Two worlds beneath, the Old and New,-  
The Roman Swan is wafted where C.2.20.2ff  
The Roman eagles never flew."

Glancing back over the centuries to the beginnings of true English poetry we find combined in Chaucer the distinctive elements of succeeding literatures-French, Italian, Classic, Celtic and the Romantic tendencies of the nineteenth century-expressed in a liquid diction and with a liquid movement to be perfected by great artists of the coming centuries. The fifteenth century produced no creative English literature owing to the 'War of the Roses'. It was the period of the Revival of Learning. Libraries and universities were established, great scholars were summoned to England, the classics were taught and translated with enthusiasm! As a result of all this, didactic writing was in the foreground for a century and a half. In Scotland, on the other hand, poetry was sounding its individual notes-a love for wild life, color, humor, for Scottish scenes and an intense patriotism!

The dawn of Elizabethan literature revealed romantic elements in the poetry of the amourists, in the revival of old English ballads and most of all in its great representative-Edmund Spenser! Forms of literature which the century gave rise to were: euphuistic writing exemplified in Lyly and Sidney; the sonnet, the critical essay, satire and the drama! The earliest attempts at drama show almost entire dependence upon Seneca and Plautus for matter and form. Shakespeare marked the climax of all dramatical effort-in him was represented all sides of Elizabethan life! Keeping pace with the age his mind underwent a gradual development retaining however, through all its changes the romantic elements of the dawning Elizabethan literature!

The seventeenth century marked the decline of the drama beginning with Ben Jonson's humours. Plautus and Seneca were imitated more or less closely! The decay was rapid-the closing drama marked by foulness of language, unnatural situations, clumsy verse and confused composition. The poetry of James I reign was confined mostly to imitations of the Spenserian pastoral! The farfetched fantastic style of Lyly's 'Euphues' and Eydney's 'Arcadia' had been carried to the extreme and reaction was now setting in through the classical influence of the great artist Milton and through the school of criticism which aimed at finish and neatness of expression!

This striving for correctness resulted in artificial poetry which reached perfection in Pope. The poetry of the eighteenth century was Augustan-many of the imitations direct and at length! A valuable part of the literature of the century was the criticism of Latin poetry. Such work contained abundance of quotation! It was the custom to adorn even a letter with a quotation. Satire was the leading form of literature and was used as a party tool-Horace the model for Pope, Juvenal for Johnson.



Swift the greatest and most ironical of this school satirized the useless controversy over the relative value of ancient and modern learning which was then troubling the minds of a few scholars! The development of the periodical essay through Addison and Steele gave rise to journalism! Drama, a profession in the early part of the century, did not survive long by reason of the coarseness of its elements. Its place was supplied by the novel of personality, the Gothic romance, and realistic fiction which was the outcome of the scientific movement! Our best philosophers, historians and orators were of this period. The French Revolution produced a great change upon literature the effects of which were to be seen more clearly in the minds of the nineteenth century poets. One of the great movements of the time was the rise of the Romantic School beginning properly with Allan Ramsay and continued by Thomson, Gray and Collins! The reaction took place first in form—a change from the couplet to blank verse, octosyllabics and the popularity of the sonnet; second in subject matter—a development of churchyard literature, of the pastoral, the revival of ballads, a fondness for Celtic, Welsh, Ossian and Norse mythology—in the transition poets: a love for animals, the study of man, a development of the poetry of the poor and the passion of love. In Coleridge supernaturalism prevailed and in Wordsworth the school reached its climax! Wordsworth believed that nature had a living soul in harmony with the soul of man!

The romanticism of succeeding poets revealed itself in the Celtic element of Scott (a return to the border chivalry of the past) in the Titanism of Byron, the gospel of love in Shelley, of loveliness in Keats, the love of color in Tennyson who expressed artistically the thoughts and feelings of his time. His spirit was scientific and Browning's analytic! The distinctly classic poetry of the period was: Fitzgerald's 'Omar Khayyan' Lucretian in spirit, Macaulay's Roman ballads, Charles Kingsley's 'Andromeda' William Morris's 'Earthly Paradise' and 'Life And Death Of Jason', the poems of Swinburne and of Dobson the Horace of his age! The prose of the period on its emotional side was represented by De Quincy, Carlyle and Ruskin, on its classic side by Macaulay, Arnold and Pater!

In America, literature for its beginnings drew from the age of Pope and was courted by Southern gentlemen in an amateur fashion with loose quotations from the classics. Sandys' Ovid was completed here and Cicero's 'De Senectute' translated! Early oratory was modelled on Demosthenes and Cicero! After emerging from its youthful period, our literature assumed elements of its own—a love for wild scenery, introspection and a growing democracy! After the abolition of slavery, the South produced a literature pervaded by a warmth, color and tenderness quite unknown to the romantic literature of the north! Lanier was the outstanding classicist of this literature. Of the northern poets, Longfellow and Lowell were indebted to classic influences. With the South now free to express itself and with the rapid rise of the West our literature is fast becoming more local studies and into it has entered "American humor" (Cf. Eugene Field; 'Echoes From The Sabine Farm') an exaggeration of the real and an irreverent treatment of the sacred.



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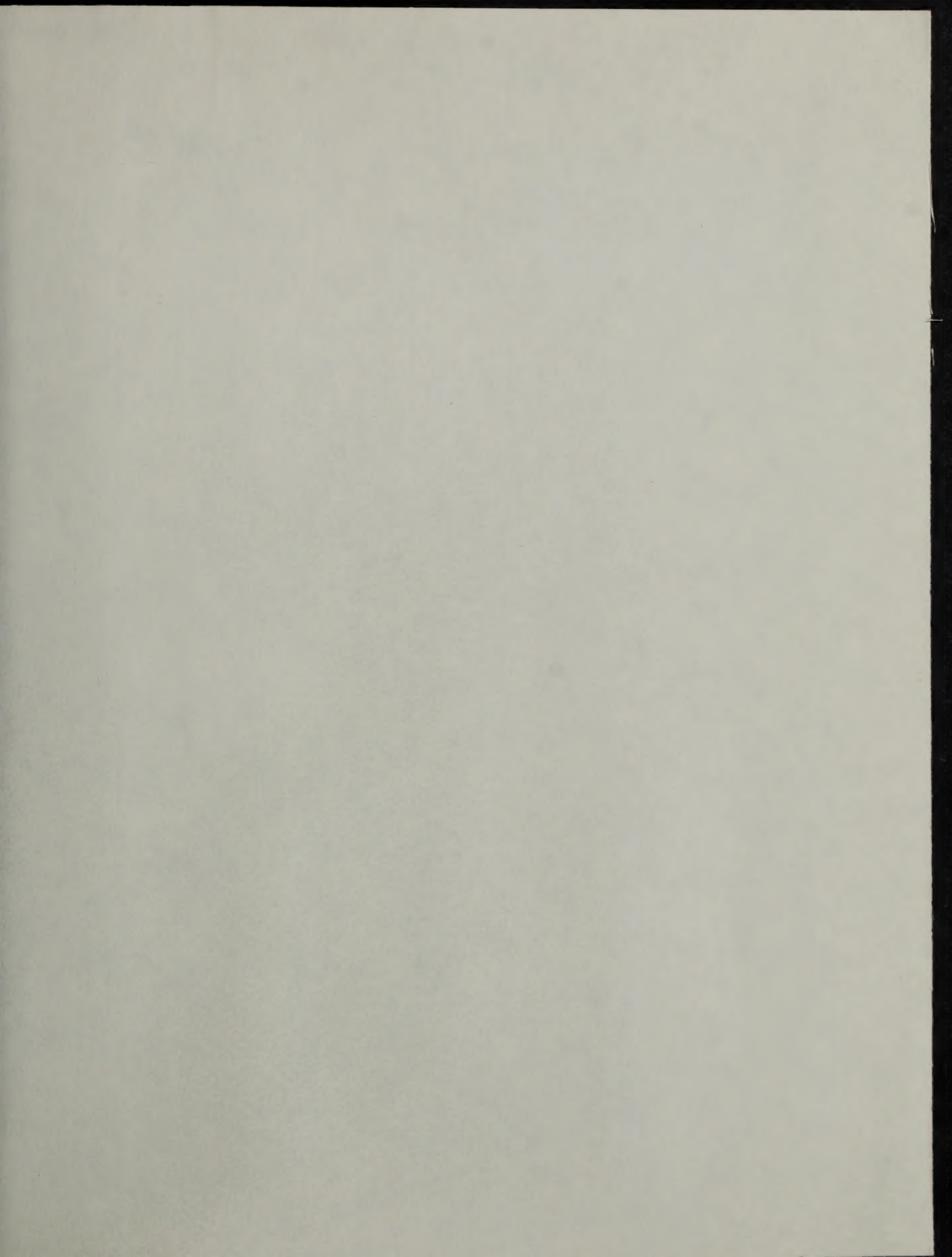
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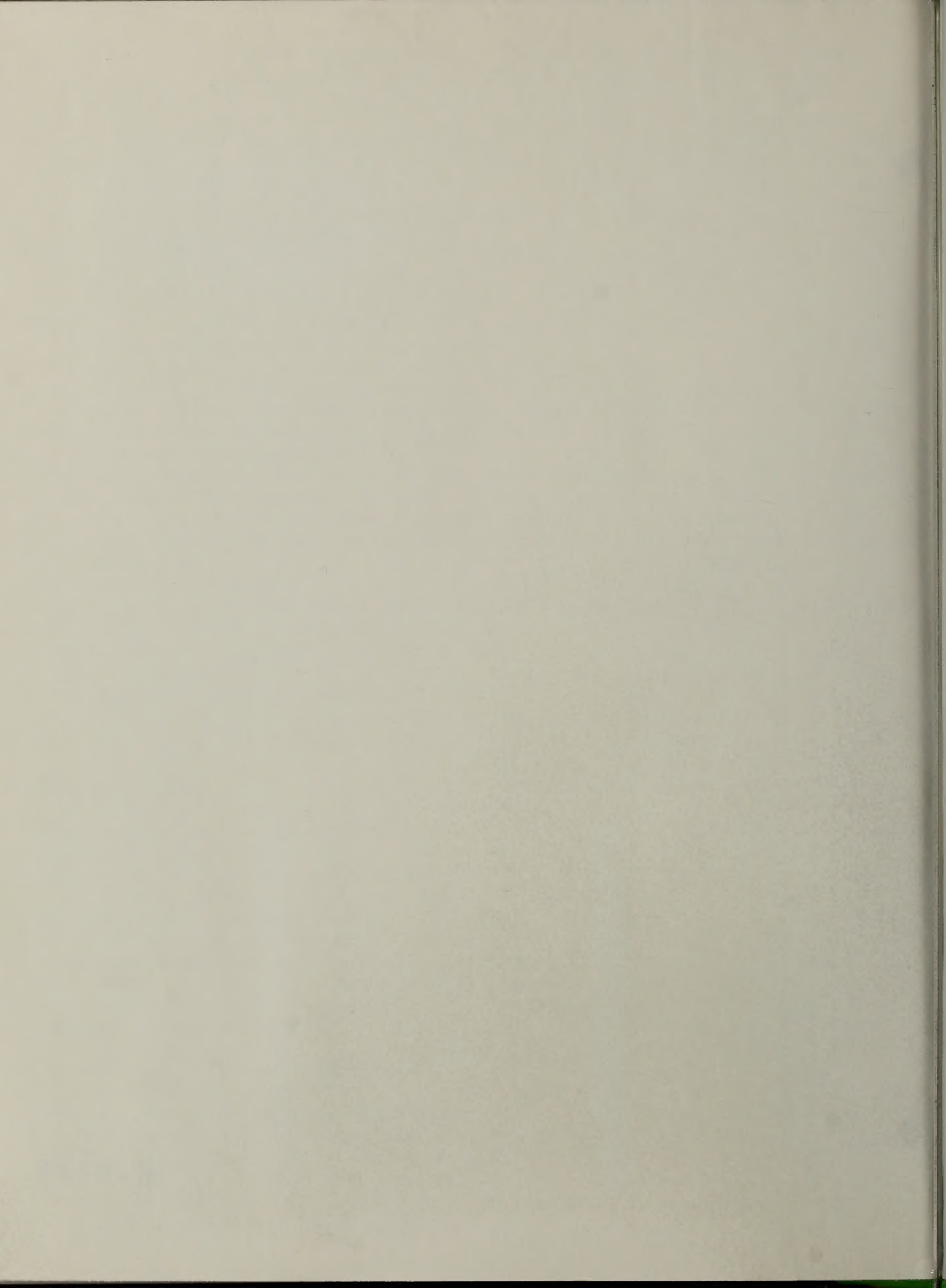




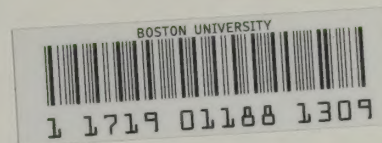












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